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# NEW AMERICAN MUSIC READER · NUMBER · FOUR ·





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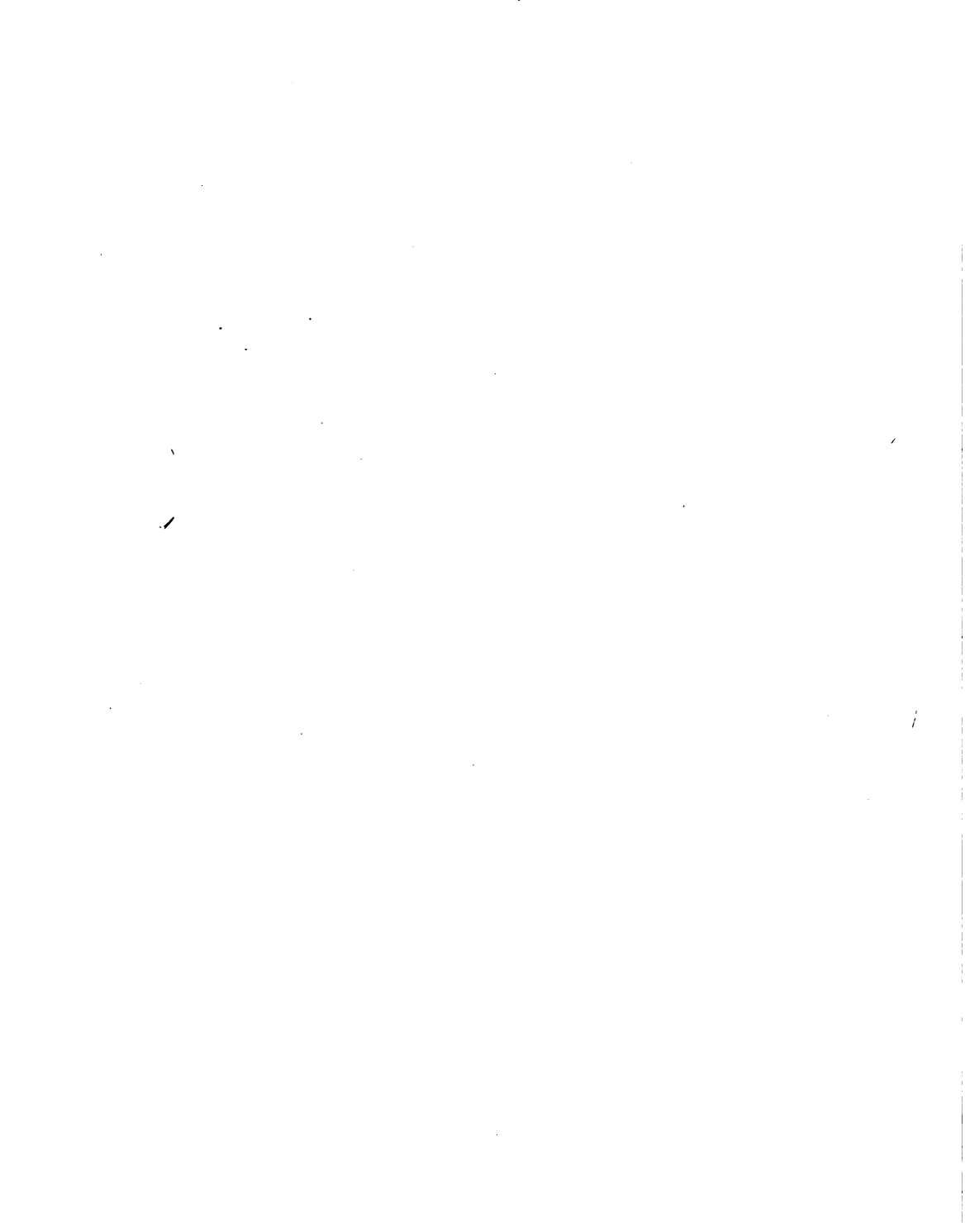
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**NEW AMERICAN**  
**MUSIC READER**

**NUMBER FOUR**

**BY**  
**FREDERICK ZUCHTMANN**  
**=**



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## INTRODUCTION.

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**BOOK NO. 4** completes the series of the New American Music Readers.

*For Elementary and High Schools.*—The methods of this book naturally follow those of the preceding numbers in the series, and the needs of the classes in the advanced grammar grades, namely, those of the seventh and eighth years, are fully met. It will be found also that the methods and material in the book are well adapted to work in high schools where a text-book is needed.

The book has been two years in preparation, and the material has been drawn not only from the author's actual experience in teaching, but also from the experience of many leading supervisors of music in this country and in Europe.

An examination of Book No. 4 will show that needed reviews in keys, rhythms and other technical details have not been neglected, and it should be noted that examples are found in all the minor keys. Nevertheless it has been deemed wise, since the greater part of needed technical work has already been thoroughly developed in the preceding books of the series, to make this, the concluding volume, one that is particularly characterized as a book of song.

The work in upper grammar grades, if the previous training has been properly done, may very well largely consist of the sight reading of songs—songs of a character that will interest and stimulate the pupils. It is notorious that in these years interest is liable to fall off if the study is made too technical. Pupils enjoy good music, and no trouble is experienced in inducing them to sing if good music is presented to them. Great care should be taken to bring out aesthetic values and emotional quality in the interpretation of song.

*Needs of Older Boys.*—The chief problem in the last two years of the elementary course, and in high schools as well, is how to deal with boys. At this time they begin to mature, many voices are changing or about to change, and it has always been difficult to keep the boys singing until the voices have finally assumed the mature condition. It is believed that this important problem has been satisfactorily and practically solved in this book. Ample provision is made for the changing voice and for the changed voice, and the introduction of the bass clef has been treated in a new and logical way.

*Alto-tenor and Bass.*—As boys grow older they become less inclined to sing as sopranos, but they are very glad and willing to sing in a lower range, a

## INTRODUCTION.

range that is practically that of the adult tenor voice. These voices may be termed *alto-tenors*. Treated as such, they may be gradually developed into the mature voice with the least possible disturbance either as actual tenors or as basses.

The bass clef is so introduced that the voices gradually come to sing in their proper range without the violent and sudden change that usually accompanies the period of mutation.

Abundant exercises are provided for the alto-tenor and the bass voice with the change in clef, and the practice of reading from the bass staff is introduced by means of easy and melodious examples.

Throughout the book the boy's voice is continually provided for. In a considerable number of songs the melodies are given to alto-tenor or bass, while the other parts, sung by girls or by soprano and alto boys, accompany the melody.

All music teachers know that boys are willing to sing if they have a "tune," and this idea is consistently carried out by giving them melodies in abundance.

*Part Songs.*—The songs, themselves beautiful and from standard composers, are especially arranged for the needs of upper classes. They appear as unison, two-part, three-part, and, later, as four-part songs. The large number of three-part songs, more than 75, is especially noteworthy.

*Optional Parts.*—Another feature of the book is that many of the songs are so arranged that the bass is optional, the upper voices being independent of the latter, so that if the bass is not available, the songs are equally useful for the rest of the class, or for girls' classes.

In schools of girls where no alto-tenor voices are available the part may be taken by girls with low voices. It will be observed that in no instance does this part extend below G and very seldom reaches that pitch.

*Rhythm.*—The principal difficulty in rapid sight singing, and the one too often neglected, is the interpretation of rhythmic figures. Reviews and drills in these should be so frequent that, at length, as by skilled instrumentalists, their performance is nearly automatic. Rhythmic effects are really very few and might be reckoned on the fingers of the two hands. They seem complex because occurring in different kinds of time, upon different parts of the measure, and sometimes with the half note or the eighth note as the measure of the beat instead of the customary quarter note.

These rhythmic figures should be drilled on in their simplest form and



## INTRODUCTION.

then applied in the reading of new exercises and songs. The habit of rhythmic singing should be established by carefully observing the strong and weak pulses. There should be oral dictation and ear training in all rhythms, the different figures should be contrasted, and then practiced from the representation.

Reduced to their lowest terms (the quarter note being the unit) the usual rhythmic effects are as follows:

1. 2-part, 3-part, 4-part and 6-part time with one tone to the beat, observing rhythmic accents.
2. The multiple beat notes.
3. Two equal tones to one beat.
4. The beat-and-a-half note (dotted quarter and eighth). (This should be contrasted with two equal beat notes.)
5. Four equal tones to one beat (four sixteenths).
6. The eighth and two sixteenths.
7. The dotted eighth and sixteenth. (This should be contrasted with two even eighths.)
8. The triplet and its varieties. (These should be carefully differentiated from Nos. 6 and 7.)
9. Syncopation.
10. The observance of rests.

The above should be presented to the pupil in such a way that their *musical* value is appreciated as well as their measured or mathematical relations, the latter being purely theoretical. The musical effect of rhythm may be recognized through hearing, by imitation, by contrast, and by singing, realizing that rhythms are auditory impressions and must be learned as such.

*Classical Quotations.*—Many classical quotations are found from standard composers. Notable themes, with their development and working out, are used for exercises. These will serve as an introduction to the works of classical composers and afford abundant material for introduction to the study of the biography of these writers.

*Arrangements.*—The arrangements in the book are new and original, having never before appeared in this form. The words and poetry are of the highest order, and the best poets are fully represented.

*Assembly Use.*—The songs, in many cases, are well adapted for assembly singing, for commencement exercises, or for any of the public occasions in which school music is used. In fact, the book will make an excellent assembly song book.

## INTRODUCTION.

*The Voice.*—The voice has been especially provided for by vocal drills and vocalizes, and the necessary dictation and ear training has been given suitable space. It will be found that the book is thoroughly practical and perfectly adapted to the solution of the perplexing difficulties that hitherto have been found in upper class singing.

*Piano Accompaniments.*—The omission of special piano accompaniments, which are entirely unavailable in the class room, has made it possible to nearly double the song material, which is of direct benefit to the pupils. The subject matter, therefore, is very rich, and is of such variety that every condition is met, making it possible, in one volume, to fill the needs of all schools, whether of boys, of girls, or of mixed classes. Many of the songs in three parts and in four parts need no additional piano score. In other cases, when used at assembly or for exhibitions, some songs would be greatly enhanced by piano accompaniment. Many of these may be obtained directly at music stores at a small cost. Accompaniments may thus be had for the songs on the following pages: 8, 18, 20, 29, 33, 35, 40, 48, 54, 66, 68, 86, 87, 96, 106, 110, 111, 118, 121, 130, 132, 146, 149, 155, 156, 162, 165, 174, 180, 186, 192, 198, 208, 212, 218, 224, 229, 231, 238, 243, 252, 260.

*Acknowledgments.*—With the completion of this, the concluding book of the New American Music Course, the author wishes again to express his thanks to the many friends who have aided him in the preparation of the several books of the series; and he feels more than ever confident that the American Music System is fitted to meet the needs of all classes of schools and all the varied requirements of supervisors and directors of music instruction throughout the country.

# PART I.

## 1. SONGS AND RHYTHMS.

### 1. The Songs Our Fathers Loved.

Mrs. Hemans.

*mf Smoothly.*

Irish Air.—"The Lament for Gerald."

*cres.*

1. Oh! sing them on the sun - ny hills, When days are long and bright, And the  
 2. The songs our sires re-joiced to hear When harps were in the hall, And  
 3. Your children teach them round the hearth When ev'n-ing fires burn clear, And

*cres.*

a - zure gleam of shin - ing rills Is love - liest to the sight! Oh!  
 each proud note made lance and spear Thrill on the ban - ner'd wall; The  
 in the fields of har - vest mirth And on the hills of deer; So

*f*

sing them on the mist - y moor, Where an - cient hunt - ers roved, And  
 songs that thro' our val - leys green Ring on from age to age, Like  
 shall each un - for - got - ten word, When far those loved ones roam, Call

*f*

*p*

swell them thro' the tor - rent's roar, The songs our fa - thers loved.  
 his own riv - er's voice, have been The peas - ant's her - i - tage.  
 back the hearts which once it stirred, To child - hood's ho - ly home.

## 2. Vocal March. Let the Hills Resound.

Du Terreaux.

Brinley Richards.



Let the hills re-sound with song... As we proud-ly march a -



long... For, as of old, our sires were bold, Stout hearts have



we;.... While loft-y mountains stand, Like the ram-parts of the



land... Un-fet-tered as the winds are her chil-dren free...



War we wage,..... For free-dom's her-i-tage, Our  
War we wage,



cause is true that ur-ges to the con-flict's close, And

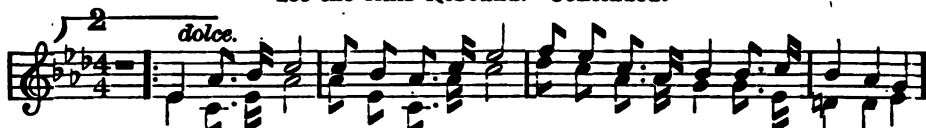


peace shall crown..... The war-rior's bright re-nown, The  
And peace shall crown



fame of him who bore him well in front of foes.... Let the

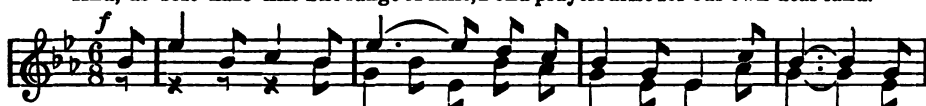
# Let the Hills Resound.—Concluded.



Land of my home, Tender tho'ts will come, When thy happy valleys in dreams I see,  
Fair flow thy streams, And in sun-lit gleams, Break upon the stones of thy yellow strand;



And thy hearth-fires rise, And, blue as skies, Eyes of the dear ones are turned on me.  
And, as soft haze fills The range of hills, Fond prayers arise for our own dear land.



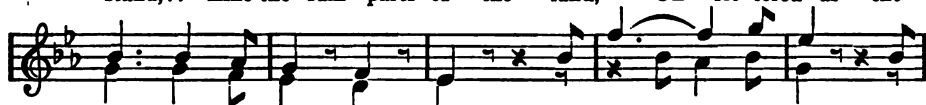
The hills re-sound with song..... As we proud-ly march a - long, For,  
The hills re-sound



as of old, our sires were bold, Stout hearts have we; While loft - y moun-tains



stand,... Like the ram - parts of the land, Un - fet-tered as the



winds are her chil - dren free. The hills..... re - sound, The  
the hills



hills.... re-sound with song, with song, with song.  
the hills

## 3. Typical Measures of Simple Rhythms.

NOTE.—The strong accent should be carefully observed. The measures may be intoned with measure words ("loud, soft," or "loud, soft, soft,") and with loo, lo, or koo. They may also be sung as exercises with the tones indicated by figures below. Observe rests.





### Typical Measures.—Concluded.

[illegible]

#### 4. Orpheus with His Lute.

Dict.  $\frac{4}{4}$  ||  $\text{♩} \text{♩} \text{♩} \text{♩} | \text{○} || \text{♩} . \text{♩} \text{♩} \text{♩} | \text{♩} . x ||$  also #4 and ♭7.

G. A. Macfarren, arr.

*p* Slowly. *f*, *p*,

Or-phcus with his lute, Or-phcus with his lute, made trees And the  
lute, his lute, lute, his lute,

*pp* *cres.*

moun-tain tops, the moun-tain tops to bow,... Bow themselves, bow themselves when

*f* *dim.*

he did sing, made trees and moun-tains Bow themselves when he did

*f* *dim.*

sing, Made trees and mountains Bow themselves when he did sing.

## 5. Typical Measures in 4-Part Rhythm.

Measure words, "Loud, soft, light, soft." Intone with measure words and neutral syllables. Sing also with numbers given below, or with others.

1.

Loud, soft, light, soft, Loud (rest) light (rest) Lou - d light (rest) Lou - d soft.  
Lo, lo, lo, lo, Lo (rest) lo (rest) Lo - o lo (rest) Lo-o-o lo.

2.

(a = 1.) 1 8 2 1 1 7, 5, 2 5, 1 3 3 3... 2 1 7, 6, 5, 1

3.

Lo, lo, etc. Lo-o-o-o O lo-o-lo lo, etc.  
1 1 2 1 2 3 4.....3 2 1 5, 5, 1 1 2 5 4 3 2 1

NOTE.—Any or all of these measures may be written on the blackboard for drill, the teacher calling for the measures in irregular order. They may be intoned on any convenient pitch with measure words, or with loo, lo, ko, etc. Bring out the accents with great care. Observe the rests. It will not be necessary to beat the time if the accent is properly observed while singing.

4.

5.

## 6. The Day is Done.

Longfellow.

An exercise for clear enunciation with sustained tone. Other examples may be extemporized by the teacher.

The day is done, and the darkness Falls from the wings of night, As a  
Come, read to me some poem, Some simple and heartfelt lay, That shall

feather is wafted downward From an eagle in his flight.  
soothe this restless feeling, And ban-ish the tho'ts of day.

## 7. Vocal Drills.

NOTE.—In these drills choose suitable pitches for high, medium, or low voices. For the latter, drills of limited compass only should be employed, as Nos. 1, 2, 4, 5, 6, 7, and 8. A breathing exercise and a vocalize should begin the singing period.

1. *mf* *mf* *mf* 2. *p* Also ay, ee, and oo. 3.

Oo-oh-ah-ay-ee. Oo-oh, etc. Oo-oh, etc. Hm.....oh. Sko.....  
Ee-ay-ah-oh-oo. Ee-ay, etc. Ee-ay, etc. Km.....ah. Pro.....

4. Repeat on higher pitches. 5. 6. *pp*

Oh..... With vowels, pro and hum. O o o o oh.  
Aw, etc.

7. 8. 9. "Siegfried."

O, oo, etc.

10. *Allegro*. (u = ü in up.) 11. *p* *f* *dim.* *p*

U u u u ah, oh. Pro, etc.

12. 13. *p* *f*

Taw, taw.

14. *Moderato*. ... "Meistersinger." 15.

Loo, etc.

16. *pp* 17. *p* *f*

18. "Flying Dutchman."

Ah, ah, ah, ah.

## 8. Exercises.

Give dictation of ♭7 to precede.

1. Bach.

2. Cherubini.

## 9. Glory to Thee, Who Safe Hast Kept.

Bishop Ken.

Tallis' Celebrated Canon.

1. Glo - ry to Thee, Who safe hast kept, And hast refresh'd me while I slept; Grant,  
2. Di - rect, con-trol, sug-gest this day, All I de - sign, or do, or say; That

1. Glo - ry to Thee, Who safe hast kept, And hast re-fresh'd me  
2. Di - rect, con-trol, sug-gest this day, All I de - sign, or

Lord, when I from sleep shall wake, I may of end - less light partake.  
all my pow'rs, with all their might, In Thy sole glo - ry may u - nite.

while I slept; Grant, Lord, when I from sleep shall wake, I may of end-less light partake.  
do, or say; That all my pow'rs, with all their might, In Thy sole glo-ry may u - nite.

## 10. Theme.

Beethoven.

# 11. Last Night.

H. Kjerulf.

*Allegretto.*

First system of musical notation. The melody is in G major (one sharp) and 3/8 time. The lyrics are: "Last night the night - in - gale woke me, Last night when all was all, when".

Second system of musical notation. The melody continues. The lyrics are: "still. all was still. It sang from out the wood - land up -".

Third system of musical notation. The melody continues. The lyrics are: "on..... the dis - tant hill. I o - pen'd my win - dow so light -".

Fourth system of musical notation. The melody continues. The lyrics are: "ly, And looked on the stars so true, so true, And oh! the".

Fifth system of musical notation. The melody concludes. The lyrics are: "bird was sing-ing, my dear - est, sing - ing of you, of you."



## 12. Round. Wind, Gentle Evergreen.

Elegy on Sophocles.



Dr. Hayes.

*p Andantino.*

1 Wind, gen - tle e - ver-green, to form a shade A -

2 Sweet i - vy, bend thy boughs and in - ter - twine.... With

3 Thus will thy last - ing leaves, with beau-ties hung, Prove

round the tomb.... where Soph - o - cles.... is laid!

blush - ing ros - es and the.... clus - t'ring vine;

grate - ful em - blems of the days he sung.

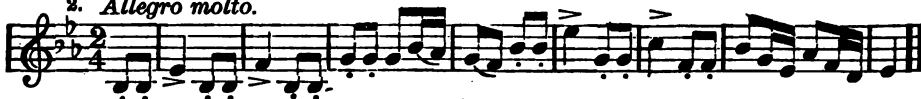
## 13. Two Themes.

"Piano and Violin Sonata." Beethoven.

1. *Andante scherzoso.*



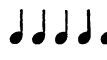





2. *Allegro molto.*

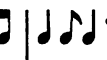









# 14. Typical Measures in Compound Rhythm.







6-part measure words "Loud, soft, soft, light, soft, soft."

NOTE.—It is hardly needful to continue the use of measure words beyond 6-part measure, as by this time pupils should have gained enough experience to render them unnecessary.

1.  $\frac{6}{4}$  ||  |  |  |  |  |  |

2.  $\frac{6}{8}$  ||  |  |  |  |  |  |

3.  $\frac{9}{8}$  ||  |  |  |  |  |  |

4.  $\frac{12}{8}$  ||  |  |  |  |  |  ||

# 15. Two Equal Tones to One Beat.

1.  $\frac{2}{4}$  ||  |  |  |  |  |  |

Loud and soft and Loud and soft Loud soft and Lou - d, Loud soft... and soft Loud and soft... soft

2.  $\frac{3}{4}$  ||  |  |  |  |  |  |

(f=1.) 5 1 2 3 2 1. 2 3 4 2 3 5 4 3 2 2 1 5... 6 4 4 5... 6 3 3 2 3 1

# 16. Voice Tuning Exercises.

(Make the voices blend harmoniously and have pupils listen to the effect.)

1.  $\frac{4}{4}$  ||  |  |  |  |  |  |

2.  $\frac{4}{4}$  ||  |  |  |  |  |  |

# 17. Exercise.

Dict. 17, #12.

Carrisimi, arr.

$\frac{4}{4}$  ||  |  |  |  |  |  |

$\frac{4}{4}$  ||  |  |  |  |  |  ||

**Charles Vincent**

[illegible]

The first system of the musical score for 'The Bird Song' is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes, with some notes beamed together. There are three fermatas placed above the first, second, and fourth measures of the melody. The bass line consists of eighth notes, some of which are beamed together. The system ends with a double bar line.

[illegible]

The first system of the musical score is written on a single staff in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a double bar line and a repeat sign. The melody starts with a half note G4, followed by a quarter note A4, and then a half note B-flat4. This is followed by a quarter note G4, a quarter note F4, and a half note E-flat4. The next measure contains a quarter note D4, a quarter note C4, and a half note B-flat4. The final measure of the system contains a quarter note A4, a quarter note G4, and a half note F4. The system ends with a double bar line. The tempo marking 'rall.' is placed above the staff at the beginning of the system.

Dict. 8<sup>b</sup>76. 32<sup>b</sup>21. 4<sup>b</sup>4543.

**Rinck,**

Two staves of music in 2/2 time, key of B-flat major. The melody is on the upper staff, and the accompaniment is on the lower staff. The melody consists of eighth and quarter notes, with a final half note. The accompaniment consists of eighth and quarter notes, with a final half note. The key signature has two flats (B-flat and E-flat). The time signature is 2/2.

## 20. Sweet and Low.

Tennyson.

Baraby.



1. Sweet and low, sweet and low, Wind of the western sea, Low, low, breathe and blow,
2. Sleep and rest, sleep and rest, Father will come to thee soon, Rest, rest on mother's breast,



- Wind of the western sea. Over the rolling waters go, Come from the dying moon and blow,  
O - - ver the Come.... from the moon and blow,  
Father will come to thee soon. Father will come to his babe in the nest, Silver sails all out of the west,  
Come to his Sil - ver sails from out the west,



- Blow him a-gain to me, While my lit-tle one, while my pretty one, sleeps.....  
Under the sil-ver moon, Sleep, my lit-tle one, sleep, my pretty one, sleep.....



## 21. Gondoller's Song.

Graben-Hoffman, arr.

*Andantino.*

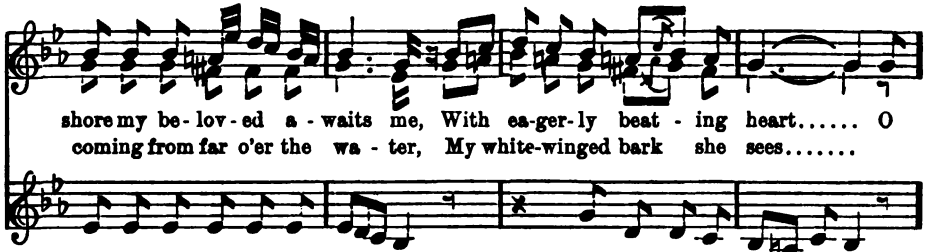


1. My boat on the tide is speed-ing, The glittering wave-lets part;... On the
2. My lov'd one has safely wakened From slumber 'neath whisp'ring trees; And,



- The glit-ter-ing wavelets part; On the  
From slumber 'neath whisp'ring trees; And,

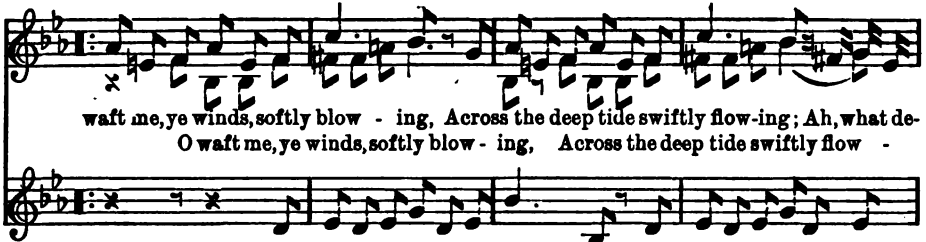
Gondolier's Song.—Concluded.



shore my be - lov - ed a - waits me, With ea - ger - ly beat - ing heart..... O  
coming from far o'er the wa - ter, My white-winged bark she sees.....

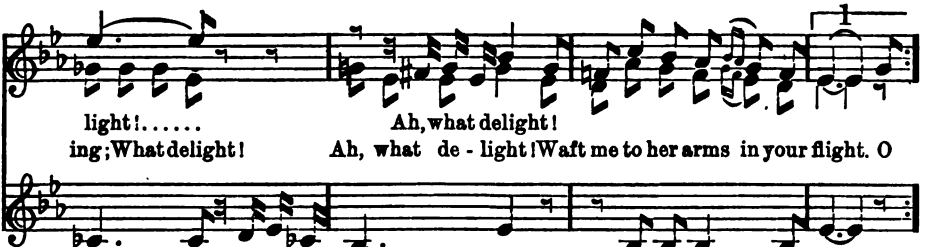
shore my be - lov - ed a - waits me,  
com - ing from far o'er the wa - ter,

With ea - ger - ly beat - ing heart.  
My white-winged bark she sees.



waft me, ye winds, softly blow - ing, Across the deep tide swiftly flow - ing; Ah, what de -  
O waft me, ye winds, softly blow - ing, Across the deep tide swiftly flow -

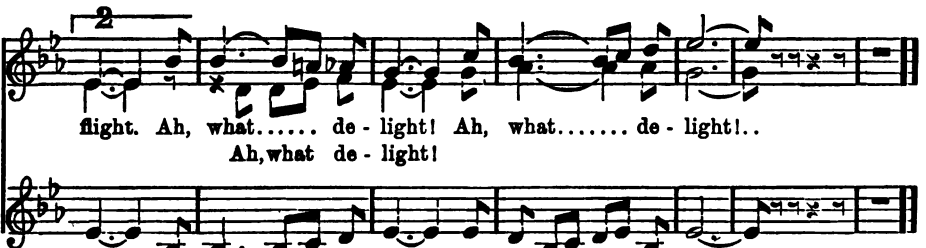
O waft me, ye winds, softly blow - ing, A - cross the deep tide swiftly



light!..... Ah, what delight!  
ing; What delight! Ah, what de - light! Waft me to her arms in your flight. O

flow - - ing, Ah, what de - light!.....

Waft me in your flight.



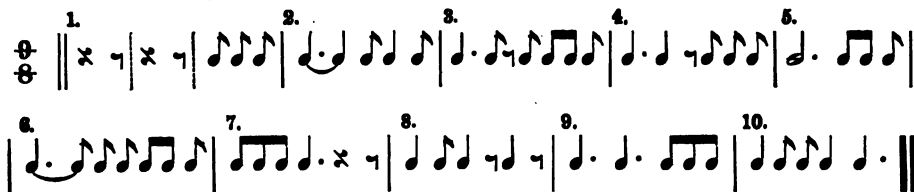
flight. Ah, what..... de - light! Ah, what..... de - light!..  
Ah, what de - light!

flight. Ah, what..... de - light! Ah, what, ah, what de - light!....



## 22. Drill in Nine-Part Rhythm.

NOTE.—Intone on *g*. Change the order of the measures when giving drill.



## 23. Out in the Sunshine.

Dict.  $c' = 8$ . 3#4#56. 6#5#43. 3#221. 87#32'3'. 87#76. 43#76. 8#45.

F. Enoch.

Ciro Pinsuti.



1. Out in the sun... the flow'rs are shin-ing, The brooks are flowing, the wild birds
2. Out in the sun... the flow'rs are glowing, The brooks are shining, the wild birds



sing; Naught in the world... seems sad or pin - ing, Such is the  
sing; So in the smile... from true hearts flow-ing, Joy.... with



mag - ic the sun-beams bring; Glad-ness seems but a sim-ple  
rapt - ure and bright hopes spring; Kind-ness seems but a sim-ple



du - ty, Of place for sor - row there seems, ah! none, Earth seems  
du - ty, Its spell of mag - ic we hold, each one, Charming our



fair - er and fresh in beau - ty, } Out in the sun-shine, out in the  
life..... as flow'rs to beau - ty, }

**Out in the Sunshine.—Concluded.**

*f* *p* *f* *rall.*

sun,  
sun, in the sun, Earth seems fair - er and fresh in beau - ty, Out in the  
sun - shine, out in the sun! Out in the sun-shine, out in the sun!

**24. Joy! Joy! Freedom To-day!**

1. Joy! joy! free - dom to-day! Care! care! drive it a - way! Youth, health, and  
2. Ring! ring mer - ri - ly, bells! Swing! swing onward your swells! Tell - ing of  
vig - or our sens - es o'er - pow'r! Trou - ble! count it for naught;  
hope, love, and joy to the world. Tri - umph proud ye pro - claim!  
Ban - ish, ban-ish the thought! Pleasure and mirth shall rule o'er this hour.  
Free - dom! what can we name Fair - er than Fath - er - land flag here un - furled.  
Joy to - day, joy, joy to - day! And care, we'll drive it far a -  
way!... Joy to - day, joy, joy to - day! And care, we'll drive it  
far a - way! A - way, a - way! a - way, a - way!...

# 25. The Loreley.

F. Silcher.

*Moderately.*



1. Oh, tell me what it mean-eth, This sad and tear-ful eye? 'Tis  
2. A - bove, a maid-en sit - teth, Of wondrous form and fair; With  
3. The boat-man on the riv - er Lists to the song spell-bound; Ah,



mem'-ry that re - tain - eth The tale of years gone by. The  
jew - els bright she braid - eth Her shin - ing gold - en hair; With  
what shall him de - liv - er From dan - ger threat'ning round! The



fad - ing light grows dim - mer, The Rhine doth calm-ly flow!..... The  
comb of gold pre-pares it, The task with song be - guiled;..... A  
wa - ters deep have caught them, The boat and boat-man brave;..... The



*cres.*



lof - ty hill-tops glim - mer, All red with sun - set glow.  
fit - ful bur - den bears it—That mel - o - dy so wild.  
Lore-ley's song hath drawn them Be - neath the foam-ing wave.



# 26. Long, Long Ago.

Th. H. Bayly.

Melody in lowest voice.

*mf*

1. Tell me the tales that to me were so dear, Long, long a - go,  
 2. Do you re - mem - ber the path where we met, Long, long a - go,

*mf*

long, long a - go; Sing me the songs I de - light - ed to hear,  
 long, long a - go; Ah, yes! you told me you ne'er would for - get,

*dim.*

Long, long a - go, long a - go. Now you are here all my grief is removed,  
 Long, long a - go, long a - go. Then to all oth - ers my smile you preferred,

Let me for - get that so long you have roved, Let me be - lieve you love  
 Love, when you spoke, gave a charm to each word, Still my heart treasures the

*p* *pp*

now as you loved Long, long a - go, long a - go.  
 prais - es I heard Long, long a - go, long a - go.

# 27. God Ever Glorious.

S. F. Smith.

RUSSIAN HYMN.

Alexis T. Lwoff.



1. God ev - er glo - ri - ous! Sov - 'reign of na - tions, Wav - ing the  
2. Still may Thy bless - ing rest, Fa - ther most Ho - ly, O - ver each



ban - ner of Peace o'er the land; Thine is the vic - to - ry,  
mount - ain, rock, riv - er, and shore; Sing Hal - le - lu - jah!



Thine the sal - va - tion, Strong to de - liv - er Own we Thy hand.  
Shout in ho - san - nas! God keep our coun - try Free ev - er - more.



## 28. Theme.

"Surprise Symphony." Haydn.

*Andante.*



Sargent.

## 27. A Life on the Ocean Wave.

Henry Russell, arr.



1. A life on the o - cean wave, A home on the roll - ing deep, Where  
 2. Once more on the deck I stand Of my own swift-gliding craft, Set  
 3. The land is no more in view, The clouds have begun to frown, But



scat - tered wa - ters rave,.... And winds their rev - els keep. Like an  
 sail! fare - well to land,.... The gale comes far a - baft. We shoot  
 with stout ship and crew.... We'll let the storm come down. And the



ea - gle caged I pine.... On this dull un-chang-ing shore; Oh,  
 through the spark - ling foam.... Like an o - cean bird set free,.. And  
 song of our heart shall be,.... While the winds and wa - ters rave,.. A



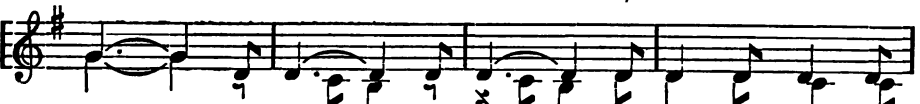
give me the flash - ing breeze, The spray and the tem - pest roar.  
 like the sea - bird, our home We'll find far out on the sea.  
 life on the heav - ing sea, A home on the bound - ing wave.



A life on the o - cean wave,..... A home on the roll - ing  
 A life on the wave,



deep! Where the scat-tered wat - ers rave,.... And winds their rev - els  
 Where the wa - ters rave,



keep..... The winds,.... the winds,.... The winds their rev - els  
 The winds, the winds,



keep. The winds,... the winds,... The winds their rev - els keep.  
 the winds, the winds,

### 28. The Last Rose of Summer.

Dict.  $\frac{3}{4}$  || 

**Thomas Moore.**

**Irish Air, arr.**

blooming a - lone,  
on the stem,  
friendship de - cay

1. The last of summer Left bloom-ing a - lone, All her com-  
2. I'll not— leave thee To pine on the stem, They are —  
3. So may I follow, When friendships de - cay, From love's

1. 'Tis the last rose of summer, Left blooming a - lone; All her love-ly com -  
2. I'll not leave thee, thou lone one, To pine on the stem! Since the love-ly are  
3. So — soon may I fol-low, When friend-ships de - cay. And from love's shining

No flow-er  
I scat-ter  
lie with-ered

The first system of the musical score for 'The Rose Tree' is written in 4/4 time on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some measures containing rests. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

pan-ions  
sleep-ing  
cir-cle

and gone;  
with them;  
a - way!

No flower of her kindred,  
Thus kind-ly I scat-ter  
When true hearts lie withe

No rose-bud is  
Thy leaves o'er the  
And fond ones are

pan-ions Are fad-ed and gone; No flower of her kindred, No rose - bud is  
sleeping, Go, sleep thou with them; Thus kind - ly I scat-ter Thy leaves...o'er the  
cir-cle The gems drop a - way! When true hearts lie withered, And fond... ones are

re - flect her blush - es  
mates of the gar - den  
who would in - hab - it.

[illegible]

nigh.... To re-flect back her  
bed,.... When thy mates of the  
flown... Oh! — who would in

blush - es, Or give sigh for sigh.  
gar - den Lie scent - less and dead.  
hab - it This bleak world a - lone.

# 31. Kyrle.

Farmer.

Lord, have mer - cy up - on us, Lord, have mer - cy up - on us,

And in-cline Thine ear to us, in - cline Thine ear to us.  
 Lord, have mer - - - cy up - - - on us.  
*p*

# 32. Be Not Afraid.

"Elijah." Mendelssohn.

Mm.  $\text{♩} = 112$ .

Be not a - fraid, saith God the Lord, Be not a - fraid, thy help is  
 thy help is near,

near. Be not a - fraid, thy help is near, Be not a -  
 Be not a - fraid, thy help is near, help,..... thy help is

fraid, thy help is near, thy help is near, thy help is near. near, thy help is near.

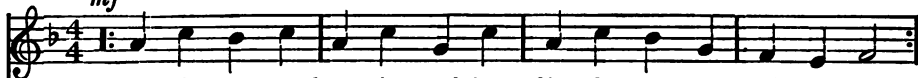


# 33. Vesper Hymn.

Thomas Moore.

Bortmianski, arr.

*mf*



1. { Hark! the ves - per hymn is steal - ing O'er the wa - ters soft and clear;  
Near - er yet and near - er peal - ing, Soft it breaks up - on the ear;
2. { Now, like moon - lit waves re - treat - ing, To the shore it dies a - long,  
Now, like an - gry sur - ges meet - ing, Breaks the min - gled tide of song:



*f*



Ju - bi - la - te, ju - bi - la - te, ju - bi - la - te, A - - men!



*p*



1. Far - ther now, now far - ther steal - ing, Soft it fades up - on the ear.
2. Hark! a - gain, like waves re - treat - ing, To the shore it dies a - long.



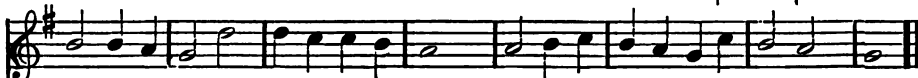
# 34. Abide With Me.

W. H. Monk.

Lyte.



1. A - bide with me, fast falls the e - ven - tide; The darkness deepens, Lord, with me a - bide;
2. I need Thy presence ev'ry passing hour: What but Thy grace can foil the tempter's pow'r.



When oth - er help - ers fail and comforts flee, Help of the helpless, oh, a - bide with me.  
Who, like Thyself, my guide and stay can be? Thro' cloud and sunshine, Lord, abide with me.



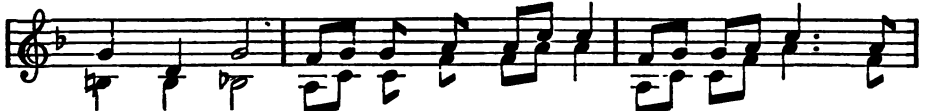
# 35. Birds in the Night.

Lewin.

A. Sullivan, arr.



1. Birds in the night that soft - ly call, Winds in the night that  
2. Life may be sad for us that wake; Sleep, lit - tle bird, and



strange - ly sigh, Come to me, help me, one and all, And  
dream not why; Soon is the sleep but God can break, When



mur - mur, mur - mur, mur - mur, mur - mur ba - - - by's }  
an - gels whis - per, whis - per, an - gels whis - - - per }



lul - la - by. Lul - la - by,..... lul - la - by,.... Lul - la,



lul - la, lul - la, lul - la, lul - la - by, Lul - la - by ba - by,



while the hours run, Fair may the day be when night is done.



Lul - la - by ba - by, while the hours run, Lul - la - by, lul - la - by, lul - la -



by, lul - la - by, lul - la - by,..... lul - la - by, lul - la - by,....

### 36. Rhythmic Drill. Contrasted Figures.

NOTE.—Give the examples in irregular order.

Examples 1 through 8 of rhythmic drill 36. The notation is in treble clef with a key signature of one sharp (F#). Examples 1-4 are in 2/4 time, and examples 5-8 are in 3/4 time. Each example shows a sequence of notes with various rhythmic values and rests, designed for rhythmic contrast.

### Chromatics.

Tones foreign to the scale (Chromatics or Accidentals) may occur wherever the degrees of the scale are separated by a whole step. Thus we have #1, #2, #4, #5, #6, and b7, b6, b5, b3, b2. We do not sharp 3, as 4 is but a half step above it, nor do we sharp 7. Similarly, since 7 is the half step below 8, and 3 the half step below 4, we do not flat 8 or 4.

A double sharp (\* or x) is used to indicate the sharped Chromatic between degrees which are sharped in the signature. Ex.: In the key of E, since 1, 2, 3 are E, F#, G#, sharp-2 must be the sharp of F#, that is, F\* (F double sharp).

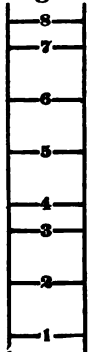
In keys with flats for signature, a double flat (bb) is used to flat a degree which is flatted in the signature. Ex.: In the key of A flat, flat-2 must be written with a double flat, since 2 (Bb) is already flatted in the signature.

### 37. Examples of Chromatics.

Examples 1 through 12 of chromatic alterations. The notation is in treble clef. Examples 1-3 are in 4/4 time, and examples 4-12 are in 2/4 time. The examples show various chromatic alterations: #4, #4, #4, b7, b7, b7, #3, #3, #3, b2, b2, b2. The key signatures vary: 1, 2, 3 are in E major (one sharp); 4, 5, 6 are in A major (two sharps); 7, 8, 9 are in D major (two sharps); 10, 11, 12 are in B major (two sharps).

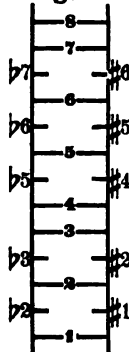
## II. THE CHROMATIC SCALE.

Fig. 1.



The Diatonic major scale (see Book III, p. 196) consists of a series of major and minor seconds, the latter existing between 3 and 4 and 7 and 8. This is shown by the diagram (Fig. 1) of the scale ladder. It will be perceived that each major second or whole step may be divided into two half steps. This being done, we have a scale, called the Chromatic scale, consisting of a series of thirteen consecutive tones separated by half steps. In ascending, the half steps, which divide the original whole steps, are usually indicated by sharps, and, in descending, by flats (Fig. 2).

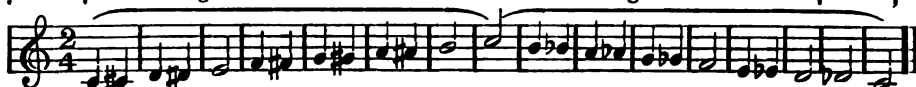
Fig. 2.



### 38. The Chromatic Scale from C.

Ascending.

Descending.



1 2 3 4 5 6 7 8 7 6 5 4 3 2 1  
Do di re ri mi fa fi sol si la li ti do ti te la le sol se fa mi me re rā do.

The Chromatic scale may begin from any pitch, and is formed by sharpening 1, 2, 4, 5, and 6 ascending, and flattening 7, 6, 5, 3, and 2 descending.

RULE.—First write the notes of the scale, and then add sharp 1, 2, 4, 5, and 6, and flat 7, 6, 5, 3, and 2.

PROBLEMS.—Write the Chromatic scale from the key-note of each of the nine common keys.

Example.



1 2 3 4 5 6 7 8, etc.  
D d e e# f# g g# a a# b b# c# d, etc.

### 39. Dictation Exercises.

To be pointed on the Chromatic ladder (Fig. 2) and the Chromatic scale in staff notation. In these exercises the Chromatic is strongly contrasted with the scale tone of same degree.

#### Sharps Ascending.

- c' = 8. (1.) 878. 5#45. 3#23. 2#12321. 56#56. 67#67678.  
(2.) 12#121. 13#23231. 345#4545. 56#565. 567#6768.  
(3.) 12#1213#232345#45456#56567#67678.  
(4.) 12#123#2345#456#567#678. 345#45. 34#45. 5#443. } Especially for Pointing.  
(5.) 12#12. 1#12. 3#23. 2#23. 34#45. 5#56. 6#67. 78.  
(6.) 1#12#2321. 34#4543. 5#45#56. 6#56#678. 5#443. (7.) 1#12#234#45#56#678.

#### Flats Descending.

- (1.) 86#76. 5#65. 4#54. 3#23. 1#21. 123. 12#3.  
(2.) 87#7678. 5#543. 3#23. 3#23. 2#21. 2#21. 131#321.  
(3.) 3#232#21. 87#76. 6#76#65. 3#232#21. (4.) 87#76#65#543#2#21.

NOTE.—Accent 1, 2, 3, 4, 5, 6, 7, 8 (the tones of the Diatonic scale) more strongly than the Chromatic half steps, in order to sing in good tune.

- (5.) 1#12#234#45#56#678. 87#76#65#543#2#21.

# 40. At Eve I Wander'd By the Shore.

Walter Maynard.

Irish Song.



1. At eve I wan-der'd by the shore And watch'd the tide come in,.....
2. Then from the rock - y steep a - far, Shone out the bea - con light,.....



I heard the dis-tant break-ers roar, With hoarse, re-sound - ing din;.....  
More bright - ly shin - ing, like a star, As dark - er grew the night!...



While on - ward came the flow - ing tide, Night's shad-ows fell a - round;.....  
With con - stant, stead-y ray it gleam'd, Re - splen - dent o'er the sea;.....



En-shroud - ing all the o - cean wide In mys - tic gloom pro-found.  
And through the gloom - y dark-ness seem'd A star of hope to be.

# 41. The Sun Doth Arise.

William Blake.

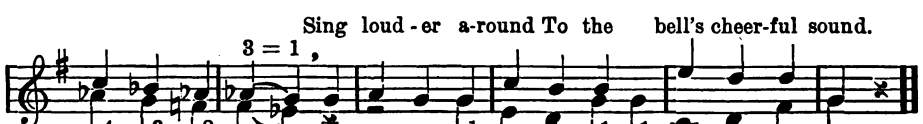
Schubert, arr.



The sun doth a - rise And makes hap - py the skies; The mer - ry bells



ring... To wel - come the spring; The sky - lark and thrush, The



birds of the bush,

Sing loud - er To the bell's cheer - ful sound.

# 42. The Shepherd's Song.

M. C. Gillington.

CHANSON DE FLORIAN.

Benjamin Godard.

*p Allegretto.*



- |   |                                  |
|---|----------------------------------|
| 1. At morn-ing light, when lambs a-wak - en,    | And wa - ter - lil - ies o - pen |
| 2. Her plaintive dit - ty soft - ly sing - ing, | A - long the dew - y mead she    |
| 3. Her crook with blossoms is be - dight - ed,  | Her flute is clear and hon - ey  |



wide,.....  
goes,.....  
sweet,.....

*cres.*  
A-long the mountain's grassy side Her way the  
She loves to see the flocks re - pose, To hear the  
The dai-sies dance be-neath her feet, And all her



And wa - ter - lil - ies o - pen wide,  
A - long the dew - y mead she goes,  
Her flute is clear and hon - ey sweet,

A-long the mountain's side  
To see the flocks re - pose,  
Daisies dance beneath her feet,



shep-herd-ess has tak - en.  
sheep-bells gai - ly ring - ing.  
day by joy is light - ed. }

O hap - py life!



tak - en.  
ring - ing.  
light - ed. }

O hap - py life! O hap - py life! O



*sostenuto.* O maid-en free! *dim.* Kings on their thrones might en - vy thee! *p*



maid - en free!

# 43. Away With Melancholy.

W. A. Mozart.

*Lively.*



1. A - way with mel - an - cho - ly! Nor dole - ful chang - es ring
2. Then what's the use of sigh - ing While time is on the wing?
3. The rose will bloom re - fuse If plucked not in the spring;



On life and hu - man fol - ly, But mer - ri - ly, mer - ri - ly sing, Fa, la.  
Can we pre - vent his fly - ing? We'll mer - ri - ly, mer - ri - ly sing, Fa, la.  
Life soon its fra - grance lose.... Then mer - ri - ly, mer - ri - ly sing, Fa, la.



Come on, ye ros - y hours, Gay, smil - ing mo - ments bring,  
If griefs, like A - pril show'rs, A mo - ment's sad - ness bring,  
Come then, ye ros - y hours, Gay, smil - ing mo - ments bring,



We'll strew the way with flow - ers, And mer - ri - ly, mer - ri - ly sing, Fa la.  
Joy soon suc - ceeds like flow - ers, Then cheer - i - ly, cheer - i - ly sing, Fa la.  
We'll strew the way with flow - ers, And mer - ri - ly, mer - ri - ly sing, Fa la.



**Shakespeare.**

**Mendelssohn, arr.**

35



# Fairy Land.—Continued.

park, o - ver pale, Thorough flood, thorough fire, O - ver hill, o - ver dale, O - ver

park, o - ver pale, I do wan - der ev - 'ry - where. FINE.

And I serve the fair-y queen,..... And dew her orbs up-on the  
And I serve the fair-y queen, And

green:..... The cow - slips tall her pen-sion-ers be;....  
dew her orbs, The cow - slips tall....

In.... their gold coats spots you see.... I must go seek some  
In.... their coats you see....

# Fairy Land.—Concluded.

dew - drops here, And hang a pearl in ev - 'ry cow - slip's ear.  
And hang a pearl, And hang a pearl,

*f* *rall.*  
I must go,..... I must go,..... I must go....  
I must go, I must go, I must go....  
*f rall.*

*mf a tempo.*  
Thus I serve the fair - y queen,..... And dew her orbs up - on the  
Thus I serve the fair - y queen, And

*rall.* *D. C. al Fine.*  
green..... I must go,..... I must go,..... I must go....  
dew her orbs, I must go, I must go, I must go....

# 45. The Nightingale.



R. Barnfield.

Founded on a theme by Scarlatti.

*mp*

As it fell up - on a day In the mer - ry month of May,—

Sit - ting in a pleas - ant shade Which a grove of myr - tles made,

*rit.*

Beasts did leap and birds did sing, Trees did grow and plants did spring,

*rit.*

*a tempo.*

Ev - 'ry thing did ban - ish moan Save the night - in - gale a - lone;

*a tempo.*

*rit.*

The Nightingale.—Concluded.

*a tempo.*

*pp rit.*

She, poor bird, as all for - lorn, Lean'd her breast a - gainst a thorn;

*a tempo.*

*pp rit.*

And her griefs so live - ly shown, Made me think up - on mine own.

*a tempo.*

*rall.*

46. Studies in Chromatics.

C. H. Rinck.

1.

C. H. Rinck.

2.

# 47. O Filii et Filiae.

Fr. Liszt.

UNIS. *Un poco animato.*

SOPR.

Al - le - lu - ja! Al - le - lu - ja! Al - le - lu - ja! O Fil - i - i et

Fil - i - æ! Rex cœ - les - tis, Rex glo - ri - æ mor - te sur - rex - it ho - di -

e, Al - le - lu - ja! Al - le - lu - ja! Al - le - lu - ja! Al - le - lu - ja!

## 48. Exercises.

# 49. Dixie.

Emmett.

*mf*

1. I wish I was in the land of cot-ton, Old times there are not forgot-ten, Look a -  
Dix - ie land where I was born— Ear-ly on a fros - ty morn, Look a -  
2. There's buckwheat cakes and Indian bat-ter, Makes you fat, or a lit - tle fat-ter, Look a -  
hoe it down and scratch your gravel, To Dixie land I'm bound to trav-el, Look a -

*f* *dim.* *mf* *p* 1 2 *cres.*

way, look a - way, look a - way, Dix - ie land. In land. Then I  
look a - way, look a - way, look a - way, Then

*f*

wish I was in Dix - ie, Hoo - ray! Hoo - ray! In Dix - ie land I'll  
Hoo-ray! Hoo - ray!

*dim.* *rall.* *a tempo.* *cres.*

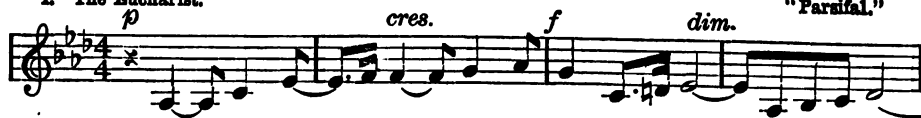
take my stand, To live and die in Dix - ie, A - way, a - way, a -  
a - way, a - way,

*rit.* *f* *p*

way down South in Dix - ie, A - way, a - way, a - way down South in Dix - ie.  
*rit.* *f* *p*

# 30. Motives from Wagner.

## 1. The Eucharist.



## 2. The Grail.



## 3. Pardon.

"Tannhauser."

## 4. Beckmesser's Serenade.

"Meistersinger."



# 51. Exercises.



Dict.  $f=1$ . 3#4#56. 3#221.

2. Still the glad day

Shall fol - low night;



Shall fol - low night, shall fol - low night; Grief takes its

Grief takes its flight,..... Joy comes in sight.



flight, Joy comes..... in sight, joy... comes in sight.

## 52. The Sunshine of the Heart.

Sam'l Lover.

F. Kilrain.

That beams..... a - round;..  
Be - neath..... thy ray,....

*mf*

1. The sun-shine of the heart be mine That beams a charm a - round;.. Where  
2. Be - neath the splen-dor of thy ray How love - ly all is made!.. Bright

En - chant - ed ground!  
Bright fount - ains play,..

e'er it sheds its ray di-vine, Is all enchanted ground! No friend of care may  
fountains in the des-ert play, And palm trees cast their shade; Thy morning light so

Her darkest pow'rs all bow to thine, Bright  
Still glows with charms thy latest ray, Sweet

en - ter there, Tho' Fate employ her art;... Tho' Fate..... em -  
ro-sy bright, And when thy beams depart,.. And when..... thy

Her darkest pow'rs all bow to thine, Bright  
Still glows with charms thy latest ray, Sweet

sun-shine of the heart;...

heart.....

play.... her art,..... Bright sun-shine of.... the heart, of the heart!  
beams.. de - part,.... Sweet sun-shine of.... the heart, of the heart!

sun-shine of the heart, the heart,  
sun-shine of the heart, the heart,

Bright sunshine of..... the heart.  
Sweet sun-shine of..... the heart.



# 53. Exercises.

Dict.  $g = 1$ .  $32\sharp 117, 1$ .  $6, \flat 6, 5$ .



Dict.  $g = 1$ .  $6\flat 65$ .  $1\flat 7, 6, \flat 6, 5$ .  $4, \flat 6, 1$ .



Beethoven.



# 54. God Speed the Right.

W. E. Hickson.

German.



- |    |   |       |                        |                       |   |     |       |            |
|----|---|-------|------------------------|-----------------------|---|-----|-------|------------|
| 1. | { | Now   | to heav'n our pray'r   | as - cend - ing,      | } | God | speed | the right; |
|    | { | In    | a no - ble cause       | con - tend - ing,     |   |     |       |            |
| 2. | { | Be    | that pray'r a - gain   | re - peat - ed,       |   |     |       |            |
|    |   | Ne'er | de - spair - ing, tho' | de - feat - ed,       |   | God | speed | the right; |
| 3. |   | Pa -  | tient, firm, and       | per - se - ver - ing, |   | God | speed | the right; |
|    |   | Ne'er | e - vent nor           | dan - ger fear - ing, |   |     |       |            |



Be our zeal to heav'n re - cord - ed, With suc - cess on  
Like the good and great in sto - ry, If we fail, we  
Pains, nor toils, nor tri - als heed - ing, In the strength of



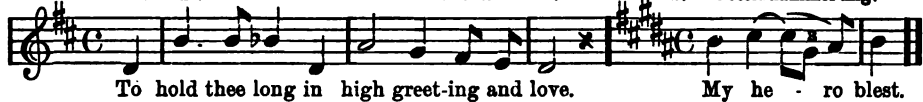
earth re - ward - ed, God speed the right; God speed the right!  
fail with glo - ry, God speed the right; God speed the right!  
heav'n suc - ceed - ing, God speed the right; God speed the right!

## 55. Themes.

1. Brunhilde.

"Die Walkure."

2. "Götterdämmerung."



To hold thee long in high greet-ing and love.

My he - ro blest.

## 56. Four Tones to One Beat.

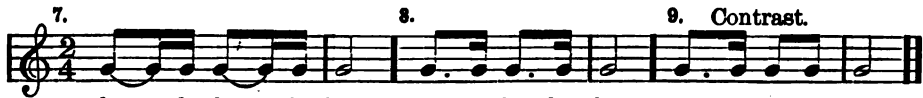


Lo lo lo lo, etc. lo lo lo lo, etc. lo.. lo lo lo lo, etc.



lo lo lo lo lo, etc.

lo lo lo lo lo lo lo lo lo lo lo lo lo lo lo



lo - o lo lo - o lo lo..

lo lo lo lo lo..

9. Contrast.

## 57. Fading, Still Fading.



1. Fad-ing, still fad-ing, the last beam is shin-ing, Fa-ther in heav-en! the
2. Fa-ther in heav-en, oh, hear when we call,.... Hear, lest in weak-ness and



day is de-clin-ing. Safe-ty and in-no-cence fly with the light, Temp-  
er-ror we fall.... Fee-ble and faint-ing we trust in Thymight, In



ta-tion and dan-ger walk forth with the night. From the fall of the shade till the  
doubting and darkness Thy love be our light. Let us sleep on Thy breast while the

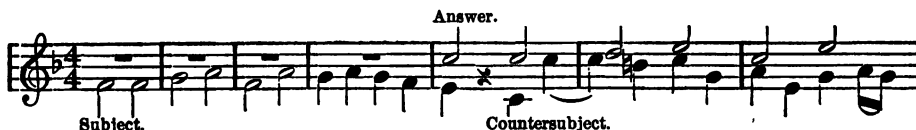


morning bells chime, Shield me from danger, Save me from crime. Fa-ther, have mer-cy,  
night ta-per burns, Wake in Thine arms when morning returns. Fa-ther, have mer-cy,



Fa-ther, have mer-cy, Fa-ther, have mer-cy thro' Thinee-ter-nal love. A-men.

## 58. A Little Two-part Fugue.



Subject.

Countersubject.



Counterpoint.

A Sequence.

# A Little Two-part Fugue.—Concluded.

Countersubject.

Subject transposed.

Subject.

This musical score consists of three staves. The first staff features a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains two melodic lines: the upper line is labeled 'Countersubject.' and the lower line is labeled 'Subject transposed.' The second staff continues the 'Subject' line, with the label 'Subject.' appearing below it. The third staff concludes the piece with a double bar line.

## 59. Teach Me.

Farmer.

Teach me Thy stat - utes, Teach me Thy stat - utes, O

Hm

This musical score is for a hymn. It features two staves. The top staff has a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a vocal line with the lyrics 'Teach me Thy stat - utes, Teach me Thy stat - utes, O'. The bottom staff has a treble clef, the same key signature, and a common time signature, with the lyrics 'Hm' below it.

Lord, give me un - der - stand - - - ing.

This musical score continues the hymn from the previous block. It features two staves. The top staff has a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a vocal line with the lyrics 'Lord, give me un - der - stand - - - ing.' The bottom staff has a treble clef, the same key signature, and a common time signature, with the lyrics 'Hm' below it.

## 60. Study.

Farmer.

This musical score is for a study. It features two staves. The top staff has a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a vocal line with the lyrics 'Farmer.' The bottom staff has a treble clef, the same key signature, and a common time signature, with the lyrics 'Hm' below it.

# 61. The Night-Bells.

Chas. Vincent.

*mp*

Hark! I hear the night-bells ring-ing, Hark! the storm sprites,  
Can it be the storm sprites sing - ing?

*p* *rit.* *p a tempo.*

Gai-ly dance-ing thro' the gloam-ing, Soft-ly to the wind's low moan-ing,  
*p* *rit.*  
Gai-ly dance-ing, Soft-ly moan-ing,

*f* *rit.* 1 5

Can it be the bells are ring-ing, ring-ing cheer-i-ly?  
*rit. f* 5

*ALTO.* *p*

Hark! I hear the night-bells ring-ing, Can it be the monks are sing-ing,

*rit. solemnly.*

Sing-ing with-in their cloistered fold the mid-night mu-sic, as of old?

*mf a tempo.* *rall.*

Can it be their bells are ring-ing, Ring-ing mourn-ful-ly?

# The Night-Bells.—Concluded.

*mf* *Hark! I hear the night-bells*

*mf* *Hark! I hear the night-bells ring - - ing,.....*

*with great feeling.* *molto cres.*

*ring - - - ing.....* *Can it be the angels sing-ing? Can it*

*with emotion.*

*Hark! hark! Can it be the angels sing - ing? Can it be the*

*rit. ff* *Joyfully.*

*be the an-gels sing-ing? Sing-ing in the bright'ning east, The ad-vent*

*rit. f*

*an-gels sing-ing? The*

*molto cres.*

*of their great High Priest? Can it be His bells that are*

*ad-vent of their great High Priest? Can it be His bells that are*

*ff rall.* *a tempo.*

*ring-ing, Bells that greet the day, Bells that greet the day?*

*ff* *ring-ing, Bells that greet the day, Bells that greet the day?*

# 62. Three Fishers.

Chas. Kingaley.

Hullah, arr.



1. Three fish-ers went sailing out into the west, Out into the west as the sun went down,
2. Three wives sat up in the light-house tow'r, And trimmed the lamps as the sun went down,
3. Three corpses lay out on the shining sands In the morning gleam as the tide went down,



Each thought on the woman who loved him the best, And the children stood watching them  
They looked at the squall and they looked at the show'r, And the night-rack came rolling up,  
And the women were weeping and wringing their hands For... those who will nev-er come



out of the town; For men must work and women must weep, And there's little to earn and  
ragged and brown; But men must work and women must weep, Tho'... storms be sudden and  
back to the town; For men must work and women must weep, And the sooner it's over the



ma - ny to keep, Tho' the har - bor bar be moan - - - ing  
wa - ters deep, And the har - bor bar be moan - - - ing.  
soon - er to sleep; And good - bye to the bar and its moan - - - ing.



# 63. Themes from "The Creation."

Haydn.



And the Spir-it of God mov'd up-on the face of the wa-ters, And God said,



Let there be light: And there was light. Now van-ish be-fore the



ho-ly beams, The gloomy shades of an-cient days now



van-ish be-fore the ho-ly beams, The gloomy shades of an-cient



night. The first of days ap-pears, The first of days ap-pears.



A new created world, A new created world, Springs up, springs up, at God's command.



The marv'lous, the marv'lous work be-hold, a-mazed, The glo-rious



hie-rar-chy of heav'n, And to th'etereal vault re-sound



The praise of God, The praise of God, And of the second day, And of the second day.



# 64. Melody.

"Carmen." Bizet.

*Con grazia.*

The musical score for 'Carmen' by Bizet is presented in two systems. The first system consists of a melody line in treble clef and an accompaniment line in bass clef, both in 6/8 time. The melody is marked 'Con grazia.' and the piece is titled '64. Melody.' with the subtitle 'Carmen. Bizet.' The second system continues the melody and accompaniment, with the melody line marked with a first ending bracket and a second ending bracket.

# 65. Awake the Harp.

"Creation." Haydn.

*a. Vivace.*

The musical score for 'Awake the Harp' by Haydn is presented in two systems. The first system consists of a melody line in treble clef and an accompaniment line in bass clef, both in 3/4 time. The melody is marked 'a. Vivace.' and the piece is titled '65. Awake the Harp.' with the subtitle 'Creation. Haydn.' The second system continues the melody and accompaniment, with the melody line marked with a first ending bracket and a second ending bracket.

Awake the harp, the lyre a - wake, And let your joy - ful song re - sound, Re -

The musical score for 'Awake the Harp' by Haydn is presented in two systems. The first system consists of a melody line in treble clef and an accompaniment line in bass clef, both in 3/4 time. The melody is marked 'a. Vivace.' and the piece is titled '65. Awake the Harp.' with the subtitle 'Creation. Haydn.' The second system continues the melody and accompaniment, with the melody line marked with a first ending bracket and a second ending bracket.

joice in the Lord, the might - y God, Re-joice in the Lord, the might - y God.

The musical score for 'Awake the Harp' by Haydn is presented in two systems. The first system consists of a melody line in treble clef and an accompaniment line in bass clef, both in 3/4 time. The melody is marked 'a. Vivace.' and the piece is titled '65. Awake the Harp.' with the subtitle 'Creation. Haydn.' The second system continues the melody and accompaniment, with the melody line marked with a first ending bracket and a second ending bracket.

For He both heav - en and earth has cloth - ed in state - ly dress, has

The musical score for 'Awake the Harp' by Haydn is presented in two systems. The first system consists of a melody line in treble clef and an accompaniment line in bass clef, both in 3/4 time. The melody is marked 'a. Vivace.' and the piece is titled '65. Awake the Harp.' with the subtitle 'Creation. Haydn.' The second system continues the melody and accompaniment, with the melody line marked with a first ending bracket and a second ending bracket.

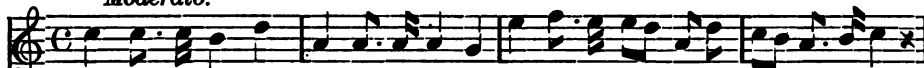
cloth - ed in state - ly dress, has cloth - ed in state - ly dress.

# 66. Who Shall be Fairest?

Charles Mackay.

F. Mori, arr.

*Moderato.*



1. Who shall be fair-est? who shall be rarest? Who shall be first in the songs that we sing?
2. Who shall be near-est, no-blest and dearest, Named but in honor and pride ev-er-more?

*mf*



*p*



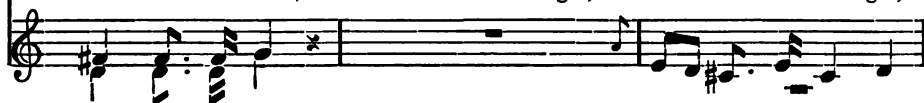
She who is kind - est when For - tune is blind - est, Bear - ing thro' win - ter the  
He the un-daunt-ed, whose ban - ner is plant-ed On glo-ry's high ramparts and



*p*



blooms of the spring. Charm of our glad - ness, Friend of our sad - ness,  
bat - tle - ments... hoar; Fear - less of dan - ger, To false - hood a stran - ger,



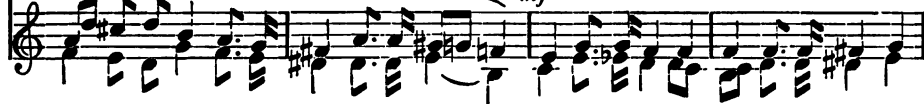
*rit.*

*a tempo.*



Angel of life, when our pleasures take wing, .. She shall be fairest, She shall be rar - est,  
Looking not back while there's duty be-fore!.. He shall be nearest He shall be dear est,

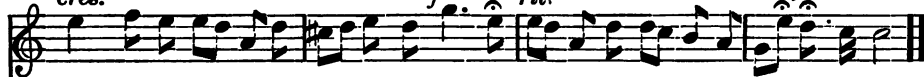
*mf*



*cres.*

*f*

*rit.*



Shes shall be first in the songs that we sing! Aye! she shall be first in the songs that we sing!  
He shall be first in our hearts ev - er-more! Aye! he shall be first in our hearts ev - er-more!



# 67. The Bells of Seville.

W. H. Jude, arr.

*Tempo di Bolero.*



1. In gay Se-ville, long, long a-go, When days and friends were always bright, My
2. Ring out, sweet bells, thy notes of love, And waft them o'er the ocean foam; Their



hap-py hour I loved so well, To me how love-ly was the sight! The orange-grove shed mu-sic tells of days gone by, And hap-py, hap-py tho'ts of home. Once more I wan-der



sweet perfume, The bells rang out their merry lay; Be-lov-ed home! it was too soon, Too near the spot, It whis-pers still, "Forget me not;" And ne'er shall I forget the love Of



soon to leave thee thus for aye. } Nosound I hear of light gui-tar, Like mag-ic mu-sic  
home: 'twas bright as heav'n above. }



from a-far, In heav'nly dreams still let me linger 'Mid fairest scenes, alas, no more! No



sound I hear of light guitar, Like magic mu-sic from a-far, In blissful tones still float a-



The Bells of Seville.—Concluded.

*p* *lento.* *ad lib.*

Sweet chimes,  
bove me, Sweet heav'nly chimes, ..... Those bells, those bells of long ..... a - go.

*p* *lento.* *p*

68. The Dearest Spot.

Wrighton.

*With expression.*

1. The dear - est spot of earth to me Is home, sweet home, The
2. I've taught my heart the way to prize My home, sweet home, I've

fai - ry - land I've long'd to see Is home, sweet home. There how charm'd the  
learn'd to look with lov - er's eyes On home, sweet home. There where vows are

sense of hear - ing, There where hearts are so en - dear - ing, All the world is  
tru - ly plight-ed, There where hearts are so u - ni - ted, All the world be -

not so cheer - ing As home, sweet home. } The dearest spot of earth to me Is  
sides I've slight-ed For home, sweet home. }

home, sweet home, The fai - ry - land I've long'd to see Is home, sweet home.

# 69. Slumber Song.

G. Clifton Bingham.

F. N. Loehr, arr.

*Andante tranquillo.*

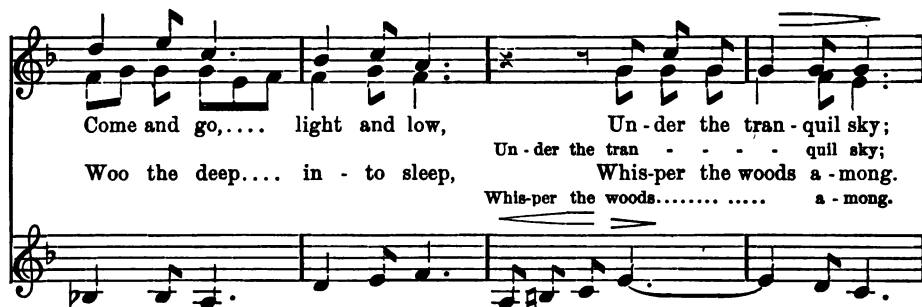
*mf*



1. Wind of night... low and light, Mur-mur-ing soft - ly night,...  
2. Waft the day.... far a - way... O - ver the shad - ows throng,....

Come and go,... light and low, Un - der the tran - quil sky;

Woo the deep.... in - to sleep, Un - der the tran - - - - - quill sky;  
Whis-per the woods a - mong.  
Whis-per the woods..... a - mong.



*pp*



Wind of night... low and light, Mur-mur-ing soft - ly night,...  
Waft the day.... far a - way, O - ver the shad - ows throng,....

Come and go,... light and low, Un - der the tran - - - - - quill sky;

*rall.* *pp*



Come and go,... light and low,... Un - der the tran - quil sky....  
Woo the deep... in - to sleep... Whis-per the woods a - mong...

Come and go,... light and low, Un - der the tran - - - - - quill sky;

# Slumber Song.—Concluded.

*a tempo. mf* *cres.*

Thou to thine, I to mine, I to mine, Sing - ing, sing - -  
 Thou to thine, Sing

*mf* *rall e dim.* *pp*

ing, Sing-ing a lul - la by!.....  
 ing, Sing ing lul - la lul - la - by!

*a tempo. dolce.*

Hush thee, O hush thee, hush thee to rest, Fad-eth the day in the gold - en west;  
 Hush thee to rest, to rest,

Soft-ly the night-wind out on the deep, O hush thee, Sing-eth the qui - et world,...

*pp* *pp*

..... Sing-eth the qui - et world,..... the qui - et world to sleep.

# 70. Two Carols.

G. Steggall.

1

Old German Carol.

## 2. *Cantus firmus.*

From high - est heav'n I come to tell The  
Counterpoint.  
loo loo loo

glad - dest news that e'er be - fell: These

tid - ings true to you I bring, And

Two Carols.—Concluded.



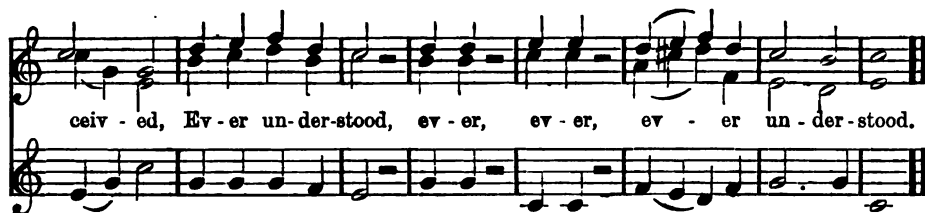
of them I will say and sing.

71. In all the Lands Resounds.

"Creation." Haydn.



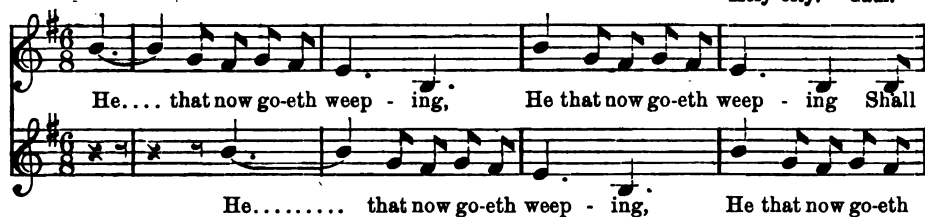
In all the lands re-sounds the word,  
In all the lands re-sounds the word nev-er un-per-  
In all the lands resounds the word



ceiv-ed, Ev-er un-der-stood, ev-er, ev-er, ev-er un-der-stood.

72. He That Now Goeth.

"Holy City." Gaul.



He.... that now go-eth weep-ing, He that now go-eth weep-ing Shall  
He..... that now go-eth weep-ing, He that now go-eth



come a-gain re-joic-ing, Shall come re-joic-ing.  
weep-ing, weep-ing, Shall come a-gain re-joic-ing, shall come re-joic-ing.



R. Herriek.

# 73. Fair Daffodils.

T. Distin.

*Allegro non troppo.*

*mf*

1. Fair daf - fo - dils, we weep to see You haste a - way so soon, As  
 2. We have short time to stay as you, We have as short a spring, As  
 Fair daf - fo - dils,

yet the ear - ly - ris - ing sun Has not at - tained his noon.  
 quick a growth to meet de - cay As you or an - y - thing.

*p* Stay,..... oh, stay.....  
 Stay, stay un-til the hast-ing day Has run but to the ev-en-song; And,

*pp* Stay..... *p*  
 hav - ing prayed to - geth - er, We will go with you a - long....

# 74. Theme.

Beethoven.

# 75. Concordia.

F. F. Flemming.

*Smooth and slow.*

1. Deep in the heart's most ho - ly, ear - nest qui - et First the true  
 2. Love and sweet con - cord bind our lives to - geth - er, E'en though con -  
 3. Ear - nest and hap - py, heart of youth, press on - ward! Great souls down -

life... its love - li - ness un - fold - eth; And, when sweet Con - cord's  
 di - tions change, and bright hope fle - eth, Up - ward still toil - ing,  
 look - ing from the sky so peace - ful, Beck - on still kind - ly,

gen - tle spir - it rul - eth, Strength - ens the ear - nest mind.  
 true in pur - pose ev - er, Fol - low the guid - ing star!  
 hope and com - fort giv - ing, Lur - ing to tran - quil rest.

# 76. Exercise.

Rinck.

# 77. Themes from "Lohengrin."

1. The Swan.                      2. The Name.                      Wagner.

3. Elsa's Dream.

His knight am I, and Lohengrin my name.

I saw in splen-dor shin - ing a knight of glo - rious mien.

1=6                      8=6 7 8 3 5 6 5

## 78. Processional March.

A STUDY OF TRIPLETS.

F. Marston.

*Not fast.*

*f*

*mf*

*pp*

*D.C.*

FINE.

# 79. Home Far Away.



Mendelssohn, arr.



1. Can I light-heart-ed sport and rove, Sing like a bird in  
2. 'Tis not the win-try wind I fear; Heed-less thro' snow and



bloom-ing May, When the home of my heart, and the friends that I love, are  
storm I stray, But my heart, when mine eye is be-dimm'd by a tear, Is



o - ver yon mountains far a - way, are o - ver yon mountains  
o - ver yon mountains far a - way, is o - ver yon mountains



far a - way, are o - ver yon mountains, far - - a - way?  
far a - way, is o - ver yon mountains far - - a - way.

# 80. Barcarolle.

STUDY OF THE AUGMENTED SECOND.

Mendelssohn, arr.



# 81. Motif, "The Look."



# 82. Aria.

"St. Paul." Mendelssohn.



O God, have mer-cy, have mer-cy up - on me, And blot out my trans-



gres-sions, ac-cord-ing to Thy lov-ing kindness, Yea, e-ven for Thy mer-cy's sake!

# 83. Why Do Summer Roses Fade?

J. E. Carpenter.

*Andante.*

G. Barker.



1. Why do sum-mer ro - ses fade? If not to show how fleet - ing
2. Then while sum - mer ro - ses last, Oh! let's be friends to - geth - er;
3. But, tho' sum - mer ro - ses die, And love give place to rea - son,



All things bright and fair are made; To bloom a-while as half a-fraid To  
Sum - mer-time will soon be past, When au - tumn leaves a-round us cast, And  
Friend-ship pass with-out a sigh, And all on earth pass cold - ly by, It's



join our sum-mer greeting? Or do they on - ly bloom to tell How brief a sea - son  
then comes wintry weather; And e - ven as the summer's day So friend-ship, too, may  
but a win-try sea - son, And friendship, love, and roses, too, The springtime shall a -



love may dwell? Or do they on - ly bloom to tell How brief a sea - son love may dwell?  
pass a-way. And e - ven as the summer's day So friendship, too, may pass a - way.  
gain re-new! And friendship, love, and roses, too, The springtime shall a - gain re-new!

# 84. Chorale.

Rinck.



# 85. Motif, "Sadness."

"Tristan." Wagner.



# 86. The God of Love.

Scheffler. 1670.

*mf*

1. The God of love my Shep-herd is, My gra-cious, con - stant guide; I

shall not want, for I am His; In all.... sup - plied.

# 87. Study.

F. Hiller, arr.

#2=7 1=3

# 88. Duet. They Shall Hunger No More.

"Holy City." Gaul.

*p*

They shall hun-ger no more, they shall hun-ger no more, They shall hunger no

*p*

more, they shall hun-ger no more, Neither shall they thirst a - ny more, nor thirst,

*p*

neither shall they thirst a-ny more, nor thirst, They shall hun-ger no more, shall

hun-ger no more, shall hunger no more. Nei - - ther thirst, nei-ther

shall the..... sun light on them a - ny.... more, nor

*pp*

a - ny.... heat, nor a - ny.... heat, Nor a - ny

They Shall Hunger No More.—Concluded.

*mf*

heat. And He that sit - teth on the throne, And He that sit - teth

on the throne shall dwell a - mong them, shall dwell a - mong them, shall

dwell a - mong them, shall dwell a - mong them, And He that sit - teth

on the throne shall dwell, shall dwell a-mong them, shall dwell among them, shall

dwell a - mong them, shall dwell a-mong them, shall dwell a - mong them, And

He that sit - teth on the throne shall dwell, shall dwell a - mong them. They shall

hun - ger no more,.. they shall hun - ger no more, They shall hun - ger no

more, they shall hun - ger no more, neith - er shall they thirst, Shall they

thirst an - y more, neith - er shall..... they thirst an - y more.



# 89. The Fairy of the Sea.

Michael Watson, arr.

*Moderato.*



1. I've a boat they call the Fai - ry, for she's full of gen - tie grace,
2. See her sail - ing in the moon - light when there blows a fresh - ning breeze,
3. The.... king may boast his cas - tle and the lord his state - ly home,



And she sails up - on the o - cean at a nev - er beat - en pace.  
Like a swan she seems to glide a - long with state - ly, gen - tle ease;  
But they can - not beat my lit - tle craft up - on the salt sea foam;

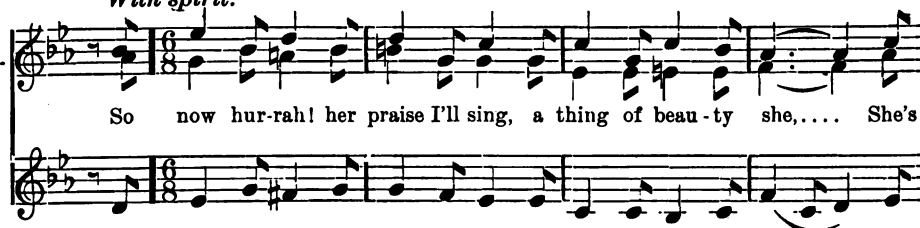


We have bound - ed o'er the bil - lows when they rose full moun - tain high,  
With her white sails tipp'd with sil - ver rays, she dan - ces thro' the spray,  
And I would not change my bon - nie boat for all that wealth can give,



But my trus - ty craft was staunch and true, and on - ward seem'd to fly. }  
And there's not a boat can touch her as she bounds up - on her way! }  
For she's dear to me and this will be my bur - den while I live. }

*With spirit.*



So now hur - rah! her praise I'll sing, a thing of beau - ty she,.... She's



an - chor'd deep with - in my heart, the Fai - ry of the sea, She's



The Fairy of the Sea.—Concluded.

an-chor'd deep with-in my heart, the Fai - ry of..... the sea....

This musical score is for a song. It consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It contains a melody with lyrics underneath. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The piece concludes with a double bar line.

90. A Rustic Dance.

*Brightly.* Old English.

This musical score is for a dance. It consists of four systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The melody in the treble staves is marked 'Brightly.' and features many beamed eighth and sixteenth notes. The bass staves provide a simple accompaniment with some rests marked with an 'x'. The piece ends with a double bar line.

91. The Name.

"Lohengrin," Wagner.

This musical score is for a piece titled 'The Name' from Wagner's 'Lohengrin'. It consists of two staves in treble clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The melody is composed of quarter and eighth notes, with some rests. The piece concludes with a double bar line.

## 92. Evening.

F. E. Weatherly.

Dict. 56#0776. 6765. 5#443. 3776765.

H. Smart.

*p Andantino.*

*cres.*



Lo! the day is deep'ning, Night is nigh at hand, Shadows fall and



dark - en O - ver sea and land,... Storm and shine are end - ed,



Toil is past and blest, Take thy wel - come slum - ber, Take thy well - won



rest,..... Take thy wel - come slum - ber, Take thy well - won rest.

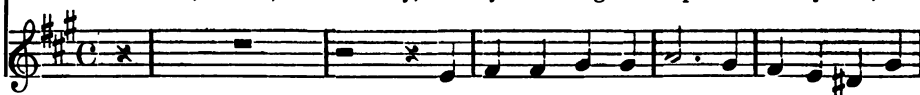
## 93. Trio. For Thee, Dear Country.

"Holy City." Gaul.

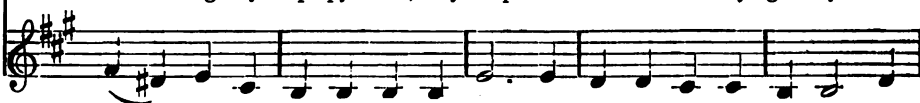
*Moderato.*



For thee, O dear, dear country, Mine eyes their vig - ils keep: For ve - ry love, be -



hold - ing thy hap - py name, they weep. The men - tion of thy glo - ry Is



For Thee, Dear Country.—Concluded.

unc-tion to the breast, And med-i-cine in sick-ness, And love, and life, and rest.

94. Father, I Bend to Thee.

Battle Prayer.

Himmel.

*p* Maestoso.

*mf*

1. Fa - ther, I bend to Thee; Life, it was Thy gift,  
2. Fa - ther, O bless Thou me; Thou own'st my life, in

Thou now canst shield it; From Thee it came, and to Thee.... I yield it, In  
Thy hands I leave it. Thou now may'st take it, for Thou.... didst give it, In

life or death for-sake not me, Fa - ther, I bend to Thee.  
life or death O bless Thou me; I will be prais - ing Thee.

95. Walhalla Theme.

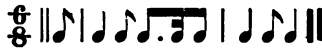
Wagner.

*Calmly.*



96. An Old Melody.

16th Century.



97. Barcarolle.

Mendelssohn.



98. He Shall Feed His Flock.

"Messiah," Handel.



He shall feed His flock, like a shep - - - herd, And

He.. shall gath - er the lambs with His arm, with..... His arm.

99. Exercise.

100. Song from "Twelfth Night."

Shakespeare.

Old Tune.

1. When I was a lit-tle ti-ny boy, With a heigh! ho! the wind and the rain. A  
 2. But when I came to man's es-tate, With a heigh! ho! the wind and the rain, 'Gainst  
 3. A great while a-go the world be-gun, With a heigh! ho! the wind and the rain, But

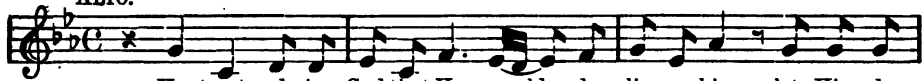
fool-ish thing was but a toy, For the rain it rain-eth ev-'ry day, With a  
 thieves and knaves men shut their gate. For the rain it rain-eth ev-'ry day, With a  
 that's all one, our play is done, And we'll strive to please you ev-'ry day, With a

heigh! ho! the wind and the rain, For the rain it rain-eth ev-'ry day.  
 heigh! ho! the wind and the rain, For the rain it rain-eth ev-'ry day.  
 heigh! ho! the wind and the rain, And we'll strive to please you ev-'ry day.

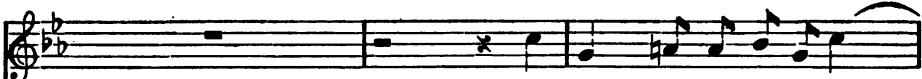
# 101. Fugue, Subject and Answer.

"Messiah." Handel.

ALTO.



He trust - ed in God that He would de - liv - er him; let Him de -



He trust - ed in God that He.....



liv - er him if He de - light in him, if He de - light in



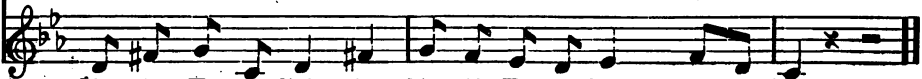
..... would de - liv - er him; let Him de - liv - er him



him, let Him de - liv - er him if He de - light in



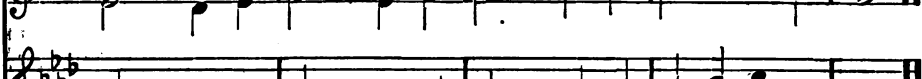
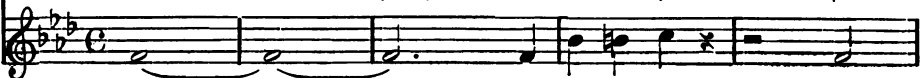
if He de - light in him, de - light in him.



him, if He de - light in him, if He de - light in him.

# 102. Study.

Rinek.



# 103. Drills in Equivalent Rhythms.

1.

2.

3.

## 104. Let Him Deliver Him.

"Messiah," Handel.

Let Him de-liv-er him if He de-light..... in

Let Him de-liv-er him, if He de-light,.....

him, if He de-light..... in him, let Him.....

..... de-liv-er him, if He de-light in him.

Him de-liv-er him, if He de-light in him



# 105. Freedom.

K. Groos.

*mf* Slowly and with feeling.

*mf* *sf*

{ Free-dom, we a-dore thee, Thou all hearts doth warm; } Now be-stow thy  
 { Come in all thy glo-ry, Dear an-gel-ic form. }

*mf*

blessing On a down-trod world; Be thy star-ry ban-ner Ev-ry-where un-furled.

*f*

# 106. Rise, Rise, Thou Merry Lark.

Talharian.

Welsh Melody.

1. Rise, rise, thou mer-ry lark, Whose up-ward flight I love to watch At  
 2. Night's ling'ring shades are fled, And Phœ-bus from his o-cean bed Thro'

ear-ly dawn of day; Leave, leave the mos-sy lair, With light wing cleave the  
 e-ther wings his flight. Oh! let thy mu-sic sweet His pres-ence with glad

yield-ing air, And car-ol forth thy lay! Sweet, oh! sweet the hon-ied note That  
 wel-come greet, In dit-ties of de-light! High-er yet—yet high-er fly; Still

swells with-in thy warbling throat! 'Tis a stream of mel-o-dy That steals the rap-tur'd  
 soar-ing up-ward to the sky: As when in fair E-den's grove, Un-to the new cre-

soul a-way; De-light-ful har-bin-ger of day, My bless-ing go with thee!  
 at-ed pair You first did tune, to mu-sic rare, A mer-ry song of love!

# 107. To Drive the Cold Winter Away.

Old English. (16th Century.)

*Moderato.*



1. All hail to the days That mer - it more praise Than all the rest of the
2. 'Tis ill for the mind To en - vy in - clined, To think of in - ju - ries



year,... And wel - come the nights That dou - ble de - lights, As  
now;... If wrath be to seek, Ne'er lend her thy cheek, Nor



well for the poor as the peer; Good for - tune at - tend Each mer - ryman's friend,  
let... her dwell on thy brow; Cross out of thy books Ma - lev - o - lent looks,



That doth but the best that he may,... Forgetting old wrongs, With carols and songs,  
Which beau - ty and youth de - cay,... And wholly consort With mirth and with sport,



To drive the cold win - ter a - way, To drive the cold win - ter a - way.

# 108. Andante.

"Kreutzer Sonata." Beethoven.



# 409. Two Vocalizes.

1. Sop. *pp* *f* *p* 2. ALTO.

## 110. Climbing Over Rocky Mountain.

Gilbert.

"The Pirates." A. Sullivan, arr.

*mp Allegretto grazioso.*

Climb-ing o - ver rock-y mountain, Skipping riv - u - let and foun-tain,

Pass-ing where the wil - lows quiv - - er, Pass-ing where the  
quiv - - - - er,

wil-lows quiv-er By the ev - er roll-ing riv - er, Swollen with the

sum-mer rain, the sum - mer rain, Threading long and leaf - y maz-es  
Thread - - - - ing.....

Spot - ted with un - num-ber'd dai-sies, Threading long and leaf - y maz - es,  
leaf - y maz - es,

maz - es, Spot - ted with un - num-ber'd dai - sies, Scal-ing rough and rug - ged pass - es,

# Climbing Over Rocky Mountain.—Concluded.

*FINE.*



Climb the har - dy lit - tle lass - es, Till the bright sea - shore they gain.



Let us gai - ly tread the meas - ure, Make the most of fleet - ing pleas - ure,



Hail it as a true al - ly, Tho'.. it per - ish by and by....



Ev - 'ry mo - ment brings a treas - ure Of its own es - pe - cial pleas - ure,

*D. C. al Fine.*



Tho' the moments quick - ly die, Greet them gai - ly as they fly.

## 111. Mazurka.

Dict.  $\frac{3}{4}$  ||  ||

*Polish Dance.*



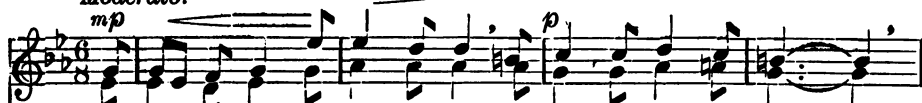
# 112. A Modest Violet.

Jane Taylor.

A. Delmette.

*Moderato.*

*mp*



1. Down in a green and sha - dy bed A mod - est vio - let grew:....
2. Yet there it was con - tent to bloom, In mod - est tints ar - rayed;....

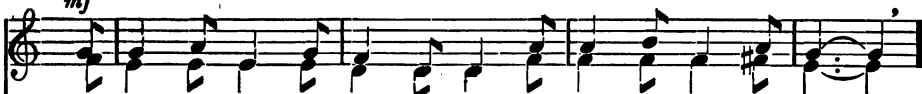


Its stalk was bent, it hung its head, As if to hide from view.  
And there it spread its sweet per-fume With - in the si - lent shade.



*Faster.*

*mf*



And yet it is a love - ly flow'r, Its col - ors bright and fair;...  
Then let us to the val - ley go This pret - ty flow'r to see,....



It might have graced a ro - sy bow'r, In - stead of hid - ing there.  
That we may al - so learn to grow In sweet hu - mil - i - ty....



# 113. Staccato Study.

"Faust." Gounod.

# 114. We Long Indeed.

"St. Ludmila." Dvorak, arr.

*mf Moderato.*

We long in - deed to see the Light of morn - - - ing,

And live that bet - ter life for us ap - point - - - ed.

# 115. The Wanderer's Song.

Mrs. Hemans.

An old melody, adapted.

*mf*



1. Why lin - gers my gaze when the last hues of day On the hills of my
2. Why rise on my tho'ts, ye free songs of the land, Where the harp's lofty



country in love-li - ness sleep? Too fair is the sight for a wand'rer whose  
soul on each wild wind is borne? Be hush'd, be for - got - ten, for ne'er shall the



*cres.*

*f*, *pp* *slower.*



way Lies far o'er the meas-ure-less worlds of the deep. Fall, shad-ows of  
hand Of th'min-strel with mel - o - dy greet my re - turn. No! no! let your



*rit.*

*a tempo.*

*rall.*



twilight, and veil the green shore, That the heart of the wand'rer may wav-er no more.  
ech - oes still float on the breeze, And my heart shall be strong for the conquest of seas.



# 116. Sing Ye to the Lord.

"Israel." Handel.



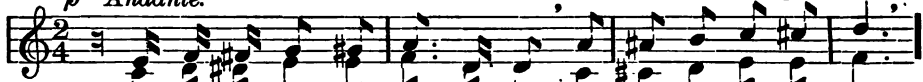
Sing ye to the Lord, for He hath tri-umph'd glo-rious-ly.

G. Massey.

# 117. A Little Flower.

H. Hiles, arr.

*p Andante.*



1. A lit-tle flow'r so low-ly grew, So lone-ly was it left
2. What could the lit-tle flow-er do In such a dark-some place,
3. And there's no life so lone and low But strength may still be given,



That heav'n look'd like an eye of blue, Down in its rock-y cleft,  
But try to reach that eye of blue, And climb to... kiss heav'n's face,  
From narrowest lot on earth, to grow The straighter.. up.... to heav'n,



That heav'n look'd like an eye of blue, Down in its rock-y cleft.  
But try to reach that eye of blue, And climb to.. kiss.... heav'n's face.  
From narrowest lot on earth, to grow The straight-er.. up..... to heav'n.

# 118. Study.

Theme from "Don Giovanni." Mozart.





# 119. Rejoice Greatly.

"Messiah." Handel.

**SOPRANO.**

Re-joyce,..... O daughter of Zi-on, O daughter of  
 Zi-on, re-joyce,..... re-joyce.....  
**FINE.**  
 ..... O daughter of Zi-on, re-joyce.... greatly, Shout, O  
 daughter of Je-ru-sa-lem! Be-hold, thy King cometh un-to thee,  
*D. C. al Fine.*  
 Be-hold, thy King com-eth un-to thee, com-eth un-to thee.

# 120. How Beautiful.

Dict.  $\frac{1-2}{8}$  ||

"Messiah." Handel.

How beautiful are the feet of them that preach the gospel of peace, How  
 How beautiful are the feet, ...  
 How beautiful are the feet of them that preach us the gospel of  
 beau-ti-ful are the feet, How beau-ti-ful are the feet of them that  
 How beau-ti-ful, how beau-ti-ful... are the  
 peace, the gos-pel of peace, How beau-ti-ful the feet of

# How Beautiful.—Concluded.

preach the gos - pel of peace.....

feet of them that preach,..... that preach the gos-pel of peace.

them that preach the gos-pel 'of peace, that preach the gos-pel of peace.

This musical system consists of two staves in G major (one sharp). The melody is written on the upper staff, and the accompaniment is on the lower staff. The lyrics are placed below the notes.

## 121. Let the Sea.

"Holy City." Gaul.

Let the sea make a noise, and all that there - in is.

Let the sea make a noise, and all that there - in is.

This musical system consists of two staves in C major. The melody is written on the upper staff, and the accompaniment is on the lower staff. The lyrics are placed below the notes.

Let the sea make a noise, and all that there - in is.

Let the sea make a noise, and all that there - in is.

This musical system consists of two staves in C major. The melody is written on the upper staff, and the accompaniment is on the lower staff. The lyrics are placed below the notes.

And all that there-in is, and all that there-in is, the sea and all that there-in is.

This musical system consists of two staves in C major. The melody is written on the upper staff, and the accompaniment is on the lower staff. The lyrics are placed below the notes.

# 122. Gavotte.

18th Century.

*mp*

*pp*

*mp*

*pp*

FINE.

D.C.

# 123. Air. "Pro Peccatis,"

"Stabat Mater," Rossini.

*Adagio.*

Pro..... pec - ca - tis su - æ gen - tis,

vi - dit e - um in..... tor - men - tis,

et..... fla - gel - lis sub - di - tum,

*3=5 Moderato.*

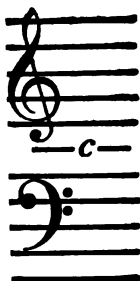
Pro pec - ca - tis su - æ gen - tis, vi - dit e - um in tor -

men - tis, et fla - gel - lis, et fla - gel - lis, et fla - gel - lis sub - di - tum.

# PART II.

## III. THE GREAT STAFF.

Fig. 3.



Upon the great staff (Fig. 3) may be indicated pitches lower than those of the staff with G clef, which are suitable for changed voices, i.e., those of boys after mutation and of men. The pitch of *c*, first added line *below* the G clef, is identical with that of the first added line *above* the bass staff, which takes the bass or F clef (F). The other pitches fall in regular order.

NOTE.—It is well to have all pupils learn the use of the bass clef, singing exercises in unison as far as the voices will allow. The following song may be sung by unchanged as well as changed voices as a preliminary, but the actual pitch of the unchanged voices will be an octave higher, as if the first note were that of the first line below, G clef.

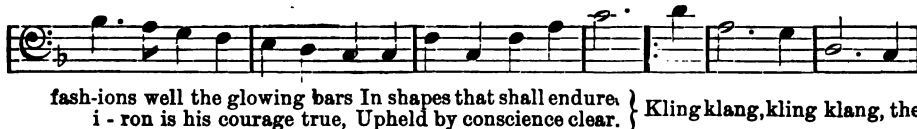
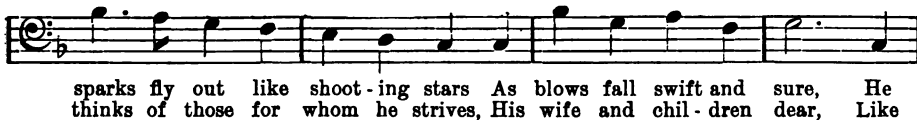
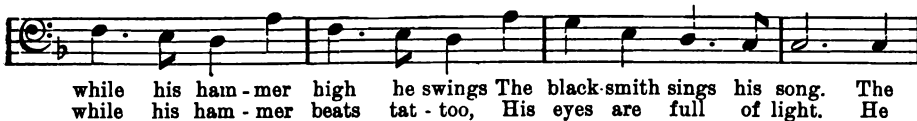
### 124. The Blacksmith's Song.

Introducing the Bass Clef.

UNISON SONG.



1. With - in the smith - y dark and grim, The fire glows bright and strong, And
2. The smith is black with hon - est toil, His heart is clean and bright, And



## IV. THE ALTO-TENOR VOICE.

In the upper elementary grades (the last two years) many boys prefer to sing a lower part than formerly, and, unless they have specially trained soprano voices or desire to continue as sopranos, it is well to allow them to sing a low alto. This part may be sung by girls, but is easily within the compass of the older boys before the changed voice occurs. It is an unnecessary, if not a harmful practice, to compel boys to sing soprano until the voice breaks. By thus anticipating the change of voice the process may be so greatly modified that often there will be no perceptible break, provided the voices are used in the mellow quality of the lower medium register and not in the thick, hard chest voice.

The part should be written in the range of  to  or  which is practically

the compass of the adult tenor voice. Thus these boys will sing an actual tenor part, with the ultimate result that when the voice finally matures many real tenors remain. This part, which may be named Alto-Tenor (A.-T.), may be written either upon the upper staff (G clef), using added lines below, or upon the lower staff (F clef), using added lines above.

## V. THE BASS OR F CLEF.

The bass or F clef fixes the pitch of F upon the fourth line.

In beginning the study of the bass clef the following diagram (Fig. 4) may be placed upon the blackboard, and much preliminary drill given to gain facility and quick apprehension, the teacher passing freely, with the pointer, from the treble staff and its added lines, along the dotted lines indicating the same pitch, to the bass staff and its added lines. Models are given below. The pitch names of the staff degrees in bass must be carefully learned.

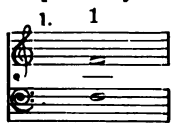
NOTE.—The *c* on the first added line BELOW (G clef) is the same as that on the first added line ABOVE the bass or F clef.

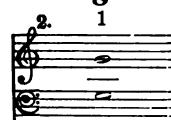
Fig. 4.



### 125. Preliminary Drill in Number Reading.

To be pointed by the teacher on blackboard, diagram, Fig. 4. Others may be extemporized.

1.  (G clef) 17,6,5, 5,6,7,1 etc.  
 (F clef) 5'4'3'2'82'3'4'5' ↑

2.  15,4,3, 12317, 6,7,14,2, 2,3,5,1 etc.  
3'5'8'7'8' 7'6'5'6 2'8643213582' ↑

# 126. Exercises Passing from Upper to Lower Staff.

Not to be sung, but to be read, giving numerals. For all pupils.

1.

8 1 8 8

2.

1 3 1 7 6 3 8 7 6

3.

1 3 2 5 1 3 2 5 8

4.

8 2 3 3 6 2 3 3 6

5.

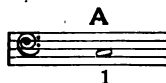
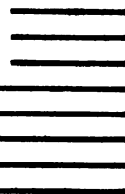
## 127. Groups for Reading in Bass Clef.

Not to be sung. Read with numbers and pitch names.

## 128. Staff Dictation Exercises for Bass Voices.

NOTE.—Place Fig. 5 upon the blackboard with the lines well apart, write signature and place 1 (as at A, B, and C), and have all pupils sing in unison the following exercises, the teacher moving the pointer in rhythm as indicated, having given the pitch of the key-note. The exercises may also be written in staff notation, if desired.

Fig. 5.



1.  $\frac{3}{4}$  ||  $\overset{>}{1}23|456|787|654|324|353|17,1|321$  || 2.  $\frac{3}{4}$  ||  $\overset{>}{1}217,|234|651|432|123|456|567|8-$  ||

3.  $\frac{4}{4}$  ||  $1353|1356|6542|3217,|1353|3585|8765|878-$  ||

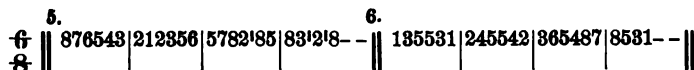
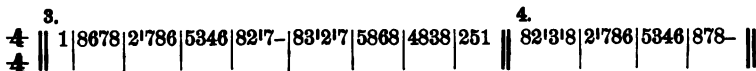
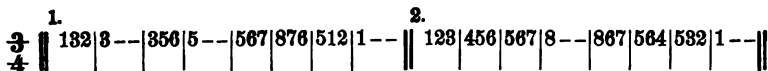
4.  $\frac{6}{8}$  ||  $876543|212356|5782|75|8358--$  || 5.  $\frac{6}{8}$  ||  $123313|346646|765853|46217,1$  ||

# Staff Dictation Exercises for Bass Voices.—Concluded.

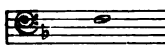
B



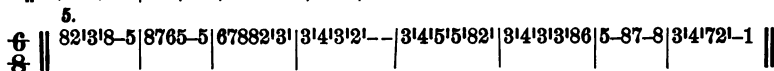
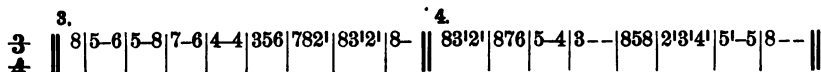
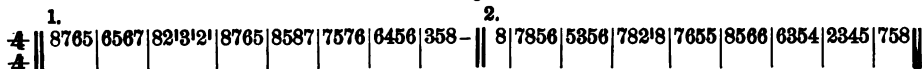
1



C



8

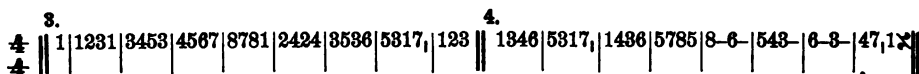
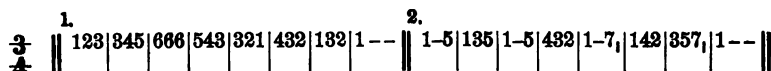


## 129. Staff Dictation for Alto-Tenor.



1

$\alpha=8$ , sing 8—1. Pupils sing as teacher points (Fig. 5.)



Sing from book.





8. 17,16, | 7,134 | 5317, | 16,2- | 3565 | 4676 | 5-7, | 131- || 7. 3-6- | 6545 | 1-5- | 4332 | 3-6- | 5675 | 5634 | 7,21- ||


8.  $\frac{3}{4} \parallel 1 \mid 7, 23 \mid 138 \mid 245 \mid 355 \mid 676 \mid 531 \mid 7, 13 \mid 2-2 \mid 353 \mid 252 \mid 363 \mid 466 \mid 5-- \mid 3-- \mid 153 \mid 1-$

10. 82<sup>3</sup>8<sup>8</sup> | 7653 | 5436 | 587- | 782<sup>7</sup> | 2<sup>3</sup>4<sup>7</sup> | 8656 | 52<sup>8</sup> | 11. 8563 | 583<sup>2</sup> | 3<sup>8</sup>2<sup>7</sup> | 865- | 5-8- | 345- | 8-3- | 4<sup>7</sup>8-

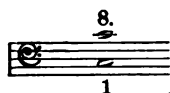
12.  $\frac{3}{4}$  || 876 | 5-4 | 3-6 | 5-- | 583' | 4'3'2' | 2'3'7 | 8-- || 13. || 8 | 5-6 | 587 | 82'3' | 4'-4' | 3'78 | 856 | 562' | 8-- ||

14.

15.

The compass of  (G to b) should not be exceeded.

# 130. Two-Part Exercises for Alto-Tenor and Bass (Fig. 5).



8. Pitch-pipe  $c=8$ , sing 8—1. This 1=8 for Alto-Tenors in the following exercise. *Note carefully* that the boys with changed voices will take their 1 from the 8 of the Alto-Tenors. *Great care should be taken in giving the changed voices their pitch, or they will sing an octave too low.*

1.  $\frac{4}{4}$  || 8— | 782'3' | 4'3'2' | 3'4'3'— || 2.  $\frac{4}{4}$  || 8—72' | 83'4'— | 3'2'84' | 2'—3'— ||  
 $\frac{4}{4}$  || 1231 | 5— | 678 7 | 8 7 8— ||  $\frac{4}{4}$  || 1824 | 35 6 7 | 8 5 36 | 7 58 — ||

Nearer, My God, to Thee.

## 131. Melodic Exercises for Bass.

1. Benevento.  $\frac{4}{4}$

2. H. Hiles.  $\frac{4}{4}$

# Melodic Exercises for Bass.—Concluded.

3.

Knecht.



4.

Mozart.



5.

Spanish:  
FINE.



6.

Plain Song.



7. Chorale.

Hans Leo Hassler.



# 132. The Lass of Richmond Hill.

Leonard McNally.

James Hook.

*Allegretto. Lightly.* ♩ = 88.

*mf*



1. On Rich-mond Hill there lives a lass, More sweet than May-day morn,
2. Ye zeph-yrs fair that fan the air, And wan-ton thro' the grove,



Whose charms all oth-er maids sur-pass, A rose with-out a thorn.  
Oh! whis-per to my charm-ing fair, "I die for her I love."



This lass so neat, with smile so sweet, Has won my right good will,...



I'd crowns re-sign to call her mine: Sweet lass of Rich-mond Hill!



Sweet lass of Rich-mond Hill! Sweet lass of Rich-mond Hill!

A. T. and Bass.



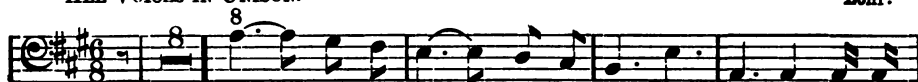
I'd crowns re-sign to call her mine: Sweet lass of Rich-mond Hill!



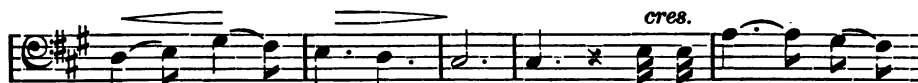
# 133. Out on the Deep.

ALL VOICES IN UNISON.

Lehr.



1. Out on the deep when the sun is low,... And the  
2. Out on the deep when the sun is dead,... And the



sea.... with splen - dor burns;.. With his sea - ly....  
first.. sweet star doth gleam;.. Of a day... that is



spoil.. from his eve - ning toil... The fish - - er home - ward  
dead, and a love that's fled,... The fish - - er oft will



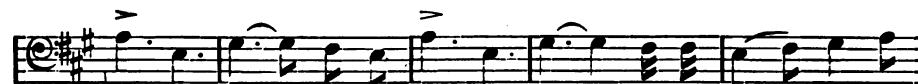
turns; And his oars flash bright in the o - cean's light, And he  
dream; And he thinks, tho' far, like that first bright star, She is



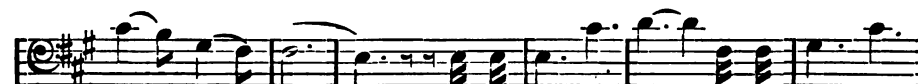
knows that eyes on... shore... Look out... on the deep for his  
still be - side as of yore,... And his oars... gleam bright in its



bright.... oar's sweep, And he sings as he swings his oar:... "A  
sweet.... pale light, And he sings as he plies his oar:... "A




long sweep, lads, and a strong sweep, boys, And a song as a -  
slow sweep, lads, and a low sweep, boys, And a song as a -



long we... go,.... For the hearts that yearn for our home re -  
long we... go,.... For the star of love, that is bright a -

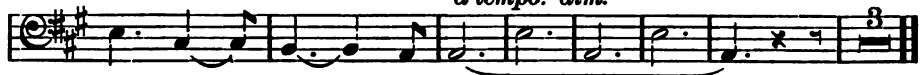
Out on the Deep.—Concluded.

*rall.*



turn When the eve - ning sun is low,.... When the  
bove, And its gleam in the wave be - low,.... And its

*a tempo. dim.*



eve - ning sun.... is low.".....  
gleam in the wave.. be - low.".....

134. Rise, My Soul.

Robt. Seagrave.

"Amsterdam." Dr. Wares.



1. { Rise, my soul, and stretch thy wings, Thy bet - ter por - tion trace, }  
2. { Rise from tran - si - to - ry things T'ward heav'n, thy des - tined place; }  
3. { Cease, my soul, O cease to mourn, Press on - ward to the prize, }  
4. { Soon to thee thy God will turn And point thee to the skies; }



Sun and moon and stars de - cay, Time shall soon this earth re - move;  
There is ev - er - last - ing peace, Rest, en - during rest in heav'n,



Rise, my soul, and haste a - way To seats pre - pared a - bove.  
There will sor - row ev - er cease, And crowns of... joy be given.



### 135. The Stars in Heaven.

**J. Rheinberger, arr.**

*Adagio.*

PK

The stars are shin - ing in heav - en, The o - cean waves flash in re -

pp

ply; Be-low they are call-ing and beck'ning, In an-swer they gleam from on

*dim. pp dolce.*

high. And soft - ly whis - per the breez-es, In ecs - ta - sy trem-bles the

pp

***cre8.***

 $f$ 

main;..... Through all flows love, pure and ho - ly, My

**cres.**

 $f$

# The Stars in Heaven,—Concluded.

*dim. pp*

heart on - ly know - eth its pain! The bright stars are wan - d'ring in

*dim. pp* its pain!..... The

*f*

heav - en, The o - cean waves ceaseless - ly move; Ah,  
bright stars are wand'ring in heav - en,..... The o - cean waves ceaseless - ly

*dim. p* *mf*

why should they care if of mor - tals One heart is dy - ing of love! Ah,  
move; Ah, why should they care if One heart is dy - ing of' love! Ah,

*f* *dim.* *pp* *rit.*

why should they care if of mor - tals One heart is dy - ing of love!

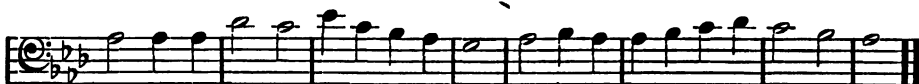
*f* *dim.* *pp* *rit.*



# 136. Exercises for Alto-Tenor.



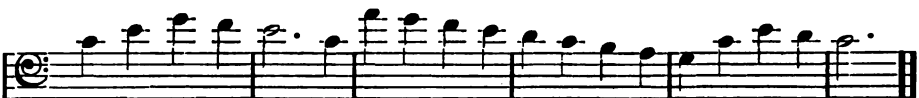
J. Langran.



Beethoven.



B. Tours.



# 137. Study.

Cellier.

A.-T.

# 138. March of the Street-boys.

"Carmen," Biset.

*Moderato.*

3=1 Tan-ta-ra ta-ta-ta, tan-ta-ra ta-ta-ta, tan-ta-ra ta-ta-ta, ta-ta. 3

6 3=1

2 1 7 5 1=3 3=1

Tan-ta-ra ta-ta-ta, etc.

3=5

**139. Matona, Lovely Maiden.**

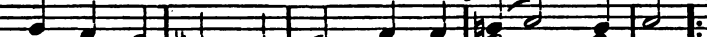
**From the Celebrated Madrigal of Orlando Lassus, arr.**

***f* Allegro.** ♩ = 186.

Ma - to - na, love - ly maid - en, O lis - ten to... the song,

ALTO-TENOR.

Ma - to - na, love - ly maid - en, O lis - ten to.. the song. I


  
sing be-neath thy win-dow, While night-clouds roll a-long. Dong,dong.

dong, der-ry, der-ry, dong, dong, dong, dong, dong, dong, dong, dong, dong, dong.

dong, dong, rall.

# 140. Vocalizes for Bass.

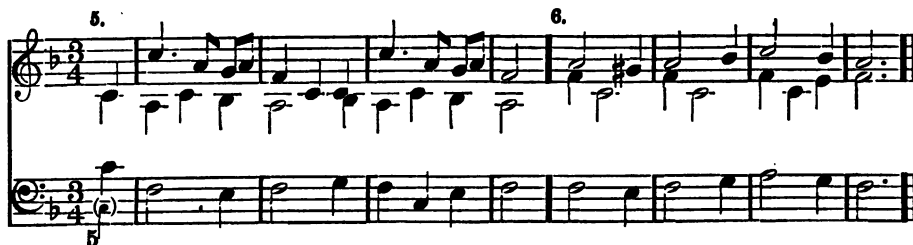
With ah, ay, ee, oh, etc.



*Repeat at higher pitches.*



# 141. Exercises with Easy Bass.



# 142. Swiss Song.

F. Kucken, arr.

*Moderato.*



1. There's one that I love dear - ly, And I can tell you this, There's one that I love
2. There's one that I love dear - ly, Her name—I will not tell, There's one that I love
3. At morn I climb the mountain, And leave my maiden dear, At morn I climb the



dear - ly, And I can tell you this, If I could own that maid-en sweet With  
dear - ly, Her name—I will not tell, But moun-tain ech-oes know the sound, That  
moun-tain, And leave my maiden dear, But, oh, tho' I be far a-way, My



If I could own that  
But moun-ech-oes  
Tho' far a-way my



face so love-ly, form so neat,.....  
oft in song, with glad rebound,.....  
heart remains, nor will it stray,.....

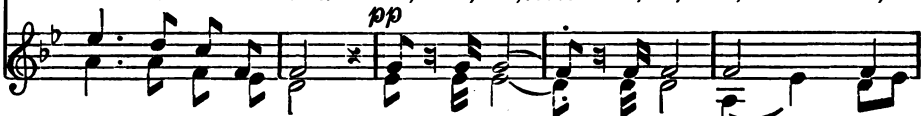
My  
Fills  
Our



face so love-ly, form so neat,.... If I could own that maid-en sweet,  
oft in song, with glad re-bound,... That oft in song, with glad re-bound,  
heart re-mains, nor will it stray,.... My heart re-mains, nor will it stray,



heart would burst with bliss. La, la, la,.... la, la, la,.... la,  
all the for-est dell. La, la, la,.... la, la, la,.... la,  
love is so sin-cere. La, la, la,.... la, la, la,.... la,



# Swiss Song.—Concluded.

*f dim.* *f*

la,..... la, la, la,..... la, la, My heart would burst with bliss.  
 la,..... la, la, la,..... la, la, Fills all the for-est dell.  
 la,..... la, la, la,..... la la, Our love is so sin-cere.

## 143. Short Exercises with Bass.

1. 2. 3.

4. 5. 6. 7. 8. 9.

# 144. Angels, Ever Bright and Fair.

"Theodora." Handel, arr.

An - gels, ev - er bright and fair, An - gels, ev - er bright and  
ev - er bright and fair, bright and

fair, Take, oh, take me, Take, oh, take me, Take, oh, take me to your  
fair,

cres.  
care,..... Take me, take, oh,.. take me, take, oh,.. take me, take me, take, oh,  
take, oh,.. take me, take, oh,.. take me, take me, take, oh,

take me, An - - gels, ev - er bright and fair, Take, oh,

Angels, Ever Bright and Fair.—Concluded.

*rit.* **FINE**

take me to your care, Take, oh, take me to your care.

**3**

Speed to your own courts my flight, Clad in robes of vir - gin

white, Clad in robes of vir - gin white, Clad in robes of vir - gin

*D. S. al Fine.*

white, Take me, An - gels, ev - er bright and fair, Take, oh,  
take me,



# 145. Melodic Studies.

Haydn.

1.

BASS.

A.-T.

5

BASS.

Mendelssohn.

2.

Handel.

3.

A.-T.

4

Handel.

4.

A.-T.

1

Beethoven.

5.

A.-T.

6

146. Study.

Bordogni.



147. Thine is the Kingdom.

"Holy City." Gaul.



Thine is the king - dom for - ev - er and ev - er.  
Thine is the king - dom for - ev - er and ev - er.



Thine is the king - dom for - ev - er and ev - er.  
Thine is the king - dom for - ev - er, Thine, Thine, O Lord, is the



kingdom for - ev - er, Thine, O Lord, is the kingdom for - ev - er.

148. I Have Looked for Thee.

"Holy City." Gaul.



I have look - ed for Thee, that I might be - hold Thy pow'r and



glo - ry, I have look - ed for Thee, that I might be - hold Thy pow'r and  
have look - ed for

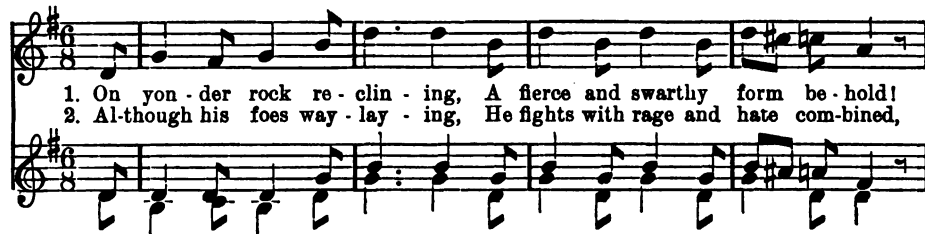


glo - ry, Thy pow'r and glo - ry, Thy pow'r and glo - - - ry.  
Thee, for Thee, for Thee, for Thee.

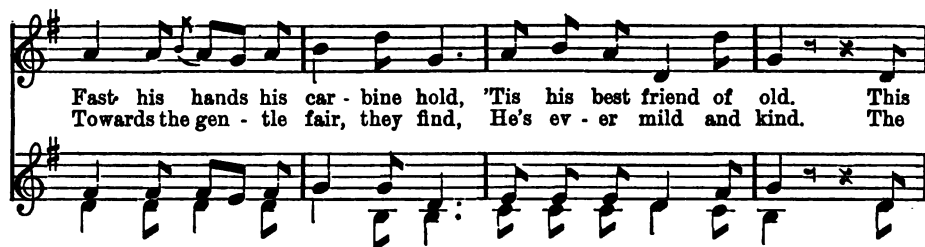
# 149. On Yonder Rock Reclining.

"Who is Fra Diavolo, pray!" "A notorious bandit,"

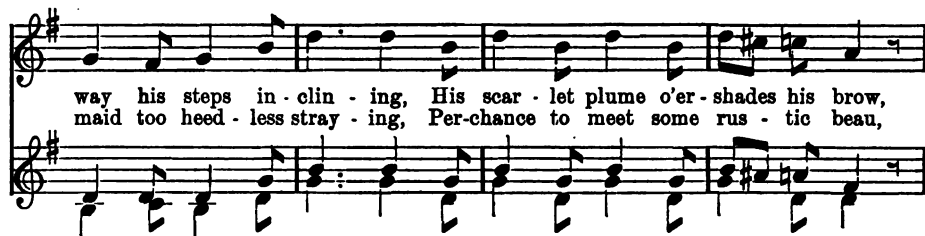
"Fra Diavolo." Auber, arr.



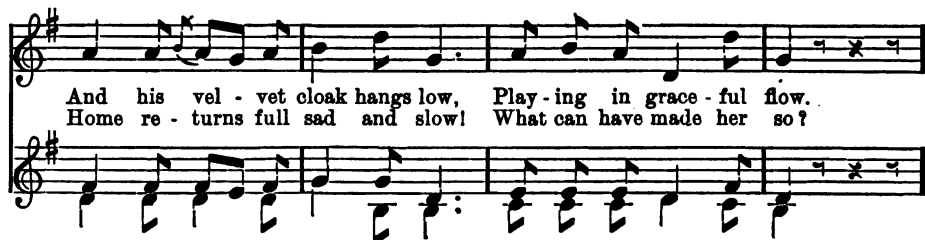
1. On yon - der rock re - clin - ing, A fierce and swarthy form be - hold!  
2. Al-though his foes way - lay - ing, He fights with rage and hate com-bined,



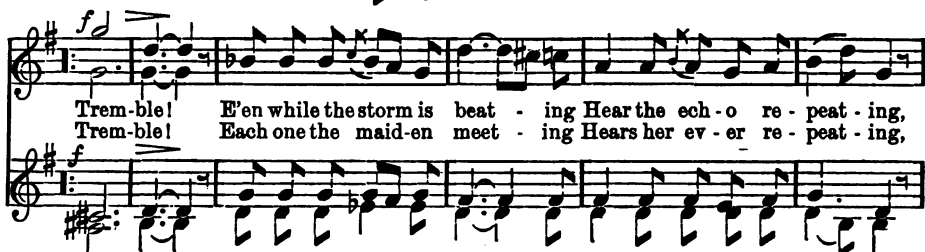
Fast his hands his car - bine hold, 'Tis his best friend of old. This  
Towards the gen - tle fair, they find, He's ev - er mild and kind. The



way his steps in - clin - ing, His scar - let plume o'er - shades his brow,  
maid too heed - less stray - ing, Per-chance to meet some rus - tic beau,



And his vel - vet cloak hangs low, Play - ing in grace - ful flow.  
Home re - turns full sad and slow! What can have made her so?



*f* Trem-ble! E'en while the storm is beat - ing Hear the ech - o re - peat - ing,  
*f* Trem-ble! Each one the maid-en meet - ing Hears her ev - er re - peat - ing,

On Yonder Rock Reclining.—Concluded.

*p* (with terror.) *p* *cres.* *ff*

Diavolo! Diavolo! Diavolo! Diavolo! Diavolo! Diavolo!

150. When the Swallows Homeward Fly.

Franz Abt.

2d Alto (small notes) optional.

1. When the swal-lows homeward fly, When the ros - es scat-ter'd lie, When from
2. Hush, my heart! why thus complain? Thou must e'er... thy woes con-tain. Though no

nei - ther hill nor dale Chants the sil - v'ry night - in - gale; In these  
more we dai - ly meet, Pleas - ant smiles no more to greet, Yet my  
no more to greet,

*cres.*

words my ach - ing heart Would to thee its grief im - part, When I...  
heart must find re - lief Yield - ing to these words be - lief, I shall

thus thy im - - age lose, Ah... can I e'er  
see thee yet..... a - gain, Though we say "Auf

know re - pose, Can I ev - er know re - pose?  
wied - er sehn," Though we say "Auf wied - er sehn."

# 151. Ring On, Ye Bells.

Frans Abt, arr.

*Moderato.*

Ring on, ye bells! your sil - ver chimes Sound sweetly in the sum - mer air; They  
mu - sic is a sooth - ing balm, A sol - ace to a wea - ry breast; Up -

ech - o thoughts of oth - er times, Of oth - er homes in oth - er climes, And fa - ces young and  
on an ev - en cool and calm, Who has not felt that po - tent charm, That brings the weary

fair, And fac - es young and fair. } Ring on, ye bells, ring on, Ring  
rest, That brings the wea - ry rest? }

on, ye bells, ring on! Ring on, ye bells, ring on! Ring on, ring on, ring on!

# Ring On, Ye Bells.—Concluded.

The musical score is written for two staves in G major (one sharp) and 3/4 time. It consists of five systems of music. The first system includes first and second endings. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The score concludes with a final chord.

1 2

Your Like life, your tones are grave and gay, In

sor - row you can draw a tear, Then comes a peal of joy, to say That

*p* *mf*

*p* *mf*

grief and woe must flee a - way, But smiles may lin - ger near! But smiles may lin - ger

near! Ring on, ye bells, ring on, Ring on, ye bells, ring

*pp* *pp*

*f* *cres.* *ff* *mf* *p* *ten.*

on! Ring on, ye bells, ring on! Ring on, ring on, ring on!

# 152. The Boat Race.

"William Tell," Romini.

1

Pull a - way, pull a - way, pull a - way, my lads, Pull a - way, pull a - way, our

Detailed description: This is the first system of musical notation. It consists of a treble and a bass staff. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The music is written in a rhythmic style with many eighth and sixteenth notes. The lyrics 'Pull a - way, pull a - way, pull a - way, my lads, Pull a - way, pull a - way, our' are written below the treble staff. A small number '1' is printed below the first measure of the bass staff.

5

hearts are glad, Pull a - way, pull a - way, for the goal's in sight, To the

Detailed description: This is the second system of musical notation. It continues the melody from the first system. The lyrics 'hearts are glad, Pull a - way, pull a - way, for the goal's in sight, To the' are written below the treble staff. A small number '5' is printed below the first measure of the bass staff.

5

mark..... now row with might. Pull a - way, pull a - way, ev - 'ry  
to the mark

Detailed description: This is the third system of musical notation. It includes a 'FINE.' marking above the treble staff. The lyrics 'mark..... now row with might. Pull a - way, pull a - way, ev - 'ry' are written below the treble staff, and 'to the mark' is written below the first measure of the bass staff. A small number '5' is printed below the first measure of the bass staff.

8

pulse is beat - ing, Eyes are bright and hearts are gay, Pull a -

Detailed description: This is the fourth system of musical notation. The lyrics 'pulse is beat - ing, Eyes are bright and hearts are gay, Pull a -' are written below the treble staff. A small number '8' is printed below the first measure of the bass staff.

# The Boat Race.—Concluded.

way, pull a-way, for the time is fleet-ing. On-ward thro' the flash-ing spray.

2 5 2 5

Hear the shouts on the shore, and cheering With fren-zy is ring-ing, In our

5

The shouts and cheers with fren-zy ring-ing,

breasts tho'ts of vic-t'ry near-ing, Our full hearts are sing-ing, Pull a -

5

*D. S. &*

With tho'ts of vic-t'ry hearts are sing-ing.

## 153. Exercises.

1.

2.

3.



# 154. The Land of Dreams.

Sam'l. Lover.

A. J. Caldicott, arr.

*Andante tranquillo.*

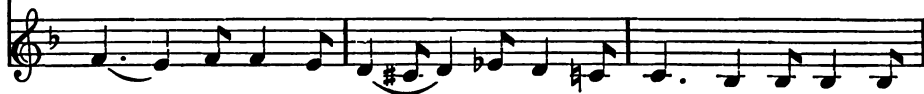
*mp*



1. There is a land where fan-cy's twin-ing Her flow'rs a-round life's fad-ed
2. But when the touch of earth-ly wak-ing Hath broken slum-ber's sweetest



tree;... Where light is ev - - er soft - ly shin - ing, Like sun - set  
spell... Those fai - ry joys.... of fan - cy's mak - ing Are in my



o'er.... a tran-quil sea;... 'Tis there thou dwell'st in beauty's brightness, More  
heart.. re-mem-ber'd well... The day in all its sun-shine splendor, Less



fair than aught on earth e'er seems, 'Tis there my heart feels most of lightness, There  
dear to me than midnight seems When vis - ions shed a light more ten-der A -



# The Land of Dreams.—Concluded.

*rit.* *calando.*

in the love-ly Land of Dreams, in the love-ly Land.... of Dreams.  
round the love-ly Land of Dreams, the.... love-ly Land.... of Dreams.

## 155. Exercises for Alto-Tenor.

Hopkins.

1.

2.

Cutler.

3.

Sullivan.

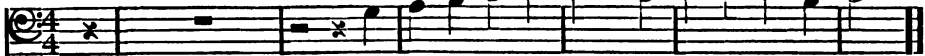
4.

# 156. Theme.

"Creation." Haydn.

A-T.

5



The won-der of His work dis-plays the firm-a - ment.

BASS.



1 The won-der of His work dis-plays the firm-a - ment, dis-plays the firm-a - ment.

# 157. To the Springtime.

E. Buek.

*Appassionato.*

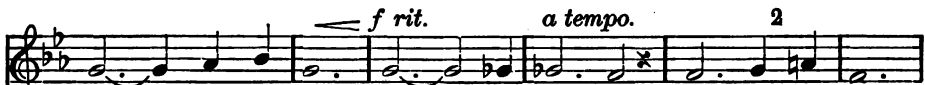
E. Grieg.



Come, sweet Spring, with thy blue skies a - bove, Come, bring-ing  
Come, sweet Spring, to our hearts and sad,... With thy warm



song-birds' notes of love, notes of love,... Brook - lets glid - ing  
sun-beams make them glad, make them glad,... Cheer - ing sor - row,



joy - ous and clear. } Long.. we've wait - ed, Spring-time, draw near,  
ban - ish - ing fear. }



**To the Springtime,—Continued.**

Long.... we've wait - ed, Sweet Springtime, draw near.

UNIS. *p a tempo.*

Storm and tem-pest,

winds cold.. and strong, Frost and snow-drift bound us.. so long,

The musical score is written for a single voice and piano accompaniment. It consists of two systems of music. The first system has a vocal line and a piano line. The vocal line begins with a whole rest, followed by the lyrics 'Yet, 'neath the snow, Snow-drops do grow,'. The piano line begins with a whole rest, followed by a series of eighth and sixteenth notes. The second system continues the vocal line with the lyrics 'Yet, 'neath the snow, Snow-drops do grow,'. The piano line continues with a series of eighth and sixteenth notes. The key signature is one flat (B-flat) and the time signature is 4/4.

Yet, 'neath the snow, Snow-drops do grow,  
Yet, 'neath the snow, Snow-drops do grow,

Her-ald-ing Spring, they her-ald the Spring,..... the  
yes, they her-ald,

Spring.... they her - ald... the Spring - time. Then come, sweet a tempo.

# To the Springtime.—Concluded.

Spring with thy blue skies a - bove, Come, bring-ing song-birds' notes of

The first system of musical notation for the song. It consists of two staves. The upper staff is a treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is a bass clef with the same key signature. The music is in 4/4 time. The first staff has a melody with eighth and quarter notes, and a final quarter rest marked with an asterisk. The second staff provides a harmonic accompaniment with chords and single notes.

love, notes of love; Brook - lets glid - ing joy - ous and clear,

The second system of musical notation. It continues the melody and accompaniment from the first system. The upper staff has a melody with eighth and quarter notes, and a final quarter rest marked with an asterisk. The lower staff provides a harmonic accompaniment with chords and single notes. Above the staff, the tempo markings "rall." and "a tempo." are written.

Win - ter is end - ed, Springtime is here, Win - ter is

The third system of musical notation. It continues the melody and accompaniment. The upper staff has a melody with eighth and quarter notes, and a final quarter rest marked with an asterisk. The lower staff provides a harmonic accompaniment with chords and single notes.

end - ed, Sweet Springtime is here, Spring-time is here.

The fourth system of musical notation. It continues the melody and accompaniment. The upper staff has a melody with eighth and quarter notes, and a final quarter rest marked with an asterisk. The lower staff provides a harmonic accompaniment with chords and single notes. Above the staff, the tempo markings "rit. f", "p a tempo.", "dim.", and "pp" are written.

# 158. The Shadows of the Evening.

Adelaide Procter.

H. Hills.

A-T.



1. The shadows of the evening hours Fall from the dark'ning sky, Up - on the fragrance
2. Slowly the bright stars, one by one, With-in the heav'n's shine: Give us, O Lord, fresh



of the flow'rs The dews of evening lie; Be-fore Thy throne, O Lord of heav'n, We  
hopes in heav'n, And trust in things divine. Let peace, O Lord, Thy peace, O God! Up -



kneel at close of day: Look on Thy children from on high, And hear us while we pray.  
on our souls descend, From midnight fears and perils, Thou our trembling hearts defend.

# 159. A Streamlet Full of Flowers.

*Moderato.*

From "Six Tuscan Folk Songs," L. Carraciolo.

SOPRANO.



1. A stream-let full of flow-ers blow-ing sweet - ly, That's the
2. The moon-lit-dawn when stars and day are meet - ing, Is.....

ALTO.



im-age of the one I love com-plete-ly,.... An al-mond bough where  
like the eyes that set my heart a-beat-ing,.... The lark that wak'd the



birds are sing-ing clear-ly, That's the im-age of the one I love so  
day had nev-er mov'd me As.... did the voice that shook so much it

*pp BOTH. espress.*



dear - ly,.... } O fair one! O rare one! I love thee, I love thee, I  
lov'd me,.... }

*con anima.*



love thee. In all the wide, wide world, What could I set a - bove thee?

# 160. The Banks of Loch Lomond.

Scotch, arr.



1. By yon bon-nie banks, And by yon bonnie braes, Where the sun shines bright on Loch
2. 'Twas then that we part-ed In yon shad-y glen, On the steep, steep side of Ben
3. The wee bir-die sang And the wild flowers sprang, And in sun-shine the wa-ters are



Lo - mond, Where me and my true love Were ev - er wont to gae, On the  
Lo - mond, Where in pur - ple hue The... Highland hills we view, And the  
sleep - ing, But the broken heart it ken Nae... sec-ond spring a - gain, Tho' the



bon-nie, bon-nie banks of Loch Lo - mond. Oh! ye'll take the high-road and  
moon.. com-ing out in the gloam - ing. Oh! ye'll take the high-road and  
wae - ful may cease frae their greet - ing. Oh! ye'll take the high-road and



I'll take the low road, And I'll be in Scotland a - fore ye, But me and my true love will



The Banks of Loch Lomond.—Concluded.

nev - er meet a - gain On the bon-nie, bon-nie banks of Loch Lo - mond.

161. For the New Year.

*Assai sostenuto.*

Mendelssohn.

1. In the bo - som, joy and grief Ev - er cling to - geth - er;  
2. Where a show - er falls to - day, Flow'rs may bloom to - mor - row;  
3. Like the year just flown a - way, So this new year will be;

Calm and tempest, pain and pleasure, Days of trou - ble, hours of leis - ure,  
In the cot - tage, in the pal - ace, Sweet and bit - ter fill the chal - ice,  
Sun - beams dart - ing, clouds de - part - ing, Hopes i - de - al, dan - gers re - al,

*cres.* *dim.* *p*  
Come, like A - pril weath - er, Come, like A - pril weath - er.  
Mirth is twined with sor - row, Mirth is twined with sor - row.  
What has been will still be, What has been will still..... be.



# 162. Chorale. Now Thank We All Our God.

Cruger.

ALTO-TENOR.



{ Now thank we all our God, With heart and hands and voice, }  
 { Who wondrous things hath done, In whom His world rejoices, } Who from our mother's



arms Hath blest us on our way With countless gifts of love, And still is ours to-day.

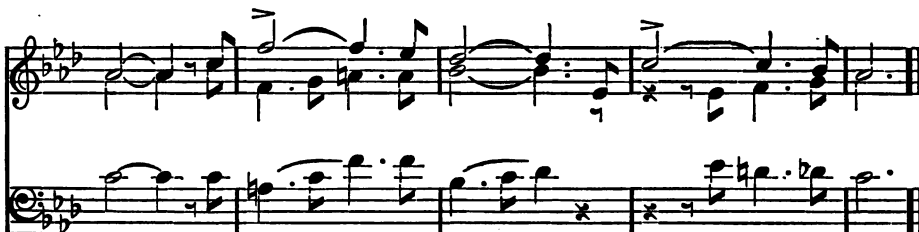
## 163. Theme.

"Lily of Killarney." Benedict.  
*cres.*

*p* Gently.



A.-T.



# 164. Lovely Appear.

Gounod.

Love - ly ap - pear.... o - ver the moun - tains The  
Love - ly ap - pear..... o - ver the  
feet of them that preach and bring good news of peace..... The  
moun - tains The feet... of them that preach, of them that preach,  
feet of them that preach.... and bring good news of peace...

# 165. Andante.

Beethoven.

# 166. Rondo.

Haydn.


A.-T.

# 167. Flowers and Fancies.

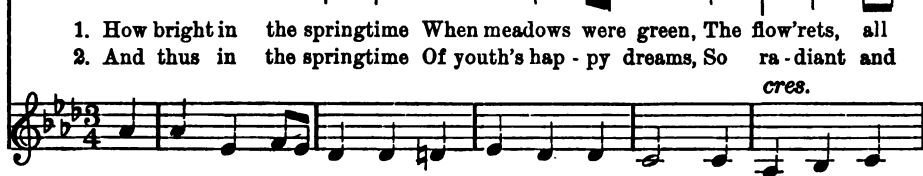
W. A. Mozart, arr.

*Andante.*


*p* *cres.*



1. How bright in the springtime When meadows were green, The flow'rets, all  
2. And thus in the springtime Of youth's hap - py dreams, So ra - diant and *cres.*

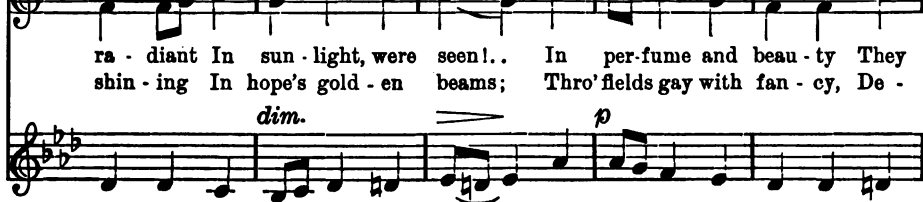


*dim.* *p*




ra - diant In sun - light, were seen!.. In per - fume and beau - ty They  
shin - ing In hope's gold - en beams; Thro' fields gay with fan - cy, De -

*dim.* *p*

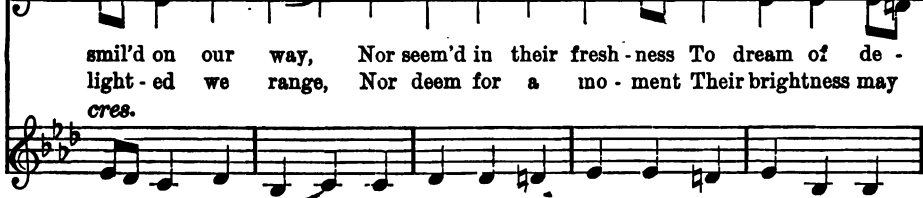


*cres.* *dim. e rall.*




smil'd on our way, Nor seem'd in their fresh - ness To dream of de -  
light - ed we range, Nor deem for a mo - ment Their brightness may

*cres.*

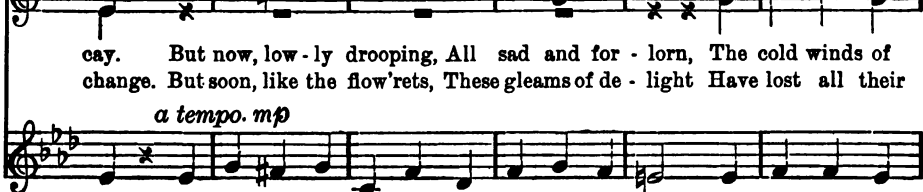


*a tempo.* *mp*



cay. But now, low - ly drooping, All sad and for - lorn, The cold winds of  
change. But soon, like the flow'rets, These gleams of de - light Have lost all their

*a tempo. mp*



# Flowers and Fancies.—Concluded.

win - ter Blow o'er them in scorn,.... Yet fare-well, dear flow'rets! We  
 brightness In sor-row's dark night,.... Yet fare-well, dear vis-ions! We

The first system of musical notation is in G major (one sharp) and 4/4 time. It consists of two staves. The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody features a series of eighth and sixteenth notes, with a repeat sign at the end. The lyrics are written below the melody.

will not com - plain; The warm breath of springs shall Re - vive you a - gain.  
 will not com - plain; Your joys and your sor - rows Have not been in vain.

The second system of musical notation continues the melody and accompaniment from the first system. It also consists of two staves. The melody is on the upper staff, and the accompaniment is on the lower staff. The melody ends with a double bar line and a repeat sign. The lyrics are written below the melody.

## 168. Exercise for Alto-Tenor.

*Slowly.*

The first system of musical notation for Exercise 168 is in G major (one sharp) and 6/8 time. It consists of two staves. The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody is marked 'Slowly.' and features a series of eighth and sixteenth notes. The lyrics are written below the melody.

The second system of musical notation for Exercise 168 continues the melody and accompaniment from the first system. It also consists of two staves. The melody is on the upper staff, and the accompaniment is on the lower staff. The melody ends with a double bar line and a repeat sign. The lyrics are written below the melody.

# 169. Vocalize for Bass. (Rote.)

"Friar of Orders Gray."



# 170. Quartet. List! the Cherubic Host.

Girls' Voices.

"Holy City." Gaul.

*p Andante.*

List! the cher - u - bic host in thous - and choirs,

*p* Touch their im - mor - tal harps of gold - en wires, With those just

*mf* *cres.* *p*

spir - its that wear vic - to - rious palms, Sing - ing ev - er -

*f* *mf*

last - ing - ly de - vout, de - vout and ho - - - ly psalms.

# 171. Let the Heavens Rejoice.

"Holy City." Gaul.

Let the heav'ns re - joice, and let the earth, let the earth be

Let the heav'ns re - joice, and let the earth, let the earth be glad.  
glad, Let the heav'ns re-joice, and let the earth be glad.

# 172. The Lord is Great.

"Creation." Haydn.

The Lord is great,..... and great His might,.....

The Lord is great,..... and great His

..... The Lord is great..... His glo - ry lasts

might, for ev - er and for ev - er - more, The Lord is

for ev - - er and for ev - - er - more, His glo-ry lasts for

great,..... and great His might, for ev - er and for ev - er,

ev - er, for ev - er, ev - er and for ev - er - more.

# 173. John Peel.

Old Hunting Song.

*Allegro con spirito.*

*calando.*

*f*

View hal-loo! View hal-loo! view hal-loo! view hal-loo! view hal-loo!

1 8 5

*mp*

1. D' ye ken John Peel with his coat so gay, D' ye ken John Peel at the  
2. Yes, I ken John Peel, and Ru - by, too, And Ran - ter and Ringwood,  
3. D' ye ken John Peel with his coat so gay, He liv'd at Trout - beck

3

break of the day, D' ye ken John Peel when he's far, far a - way With his  
Bell - man and True; From a find, to a check, from a check to a view, From a  
once on a day, But now he has gone far a - way, far a - way, We shall

x

## CHORUS.

hounds and his horn in the morn - ing. For the sound of his horn brought  
view to a death in the morn - ing. For the sound of his horn brought  
ne'er hear his voice in the morn - ing. For the sound of his horn brought

x

John Peel.—Concluded.

me from my bed, And the cry of his hounds, which he oft-times led; John

Peel's "view halloo!" would awaken the dead, Or the fox from his lair in the morn-ing.

174. O Thou that Tellest.

Handel.

O Thou that tell - est good ti - dings to Zi - on, good

O Thou that tell - est good ti - dings to Zi - on, to Zi - - on, good

ti - dings to Zi - on, A - rise, a - rise, say un - to the cit - ies of

Ju - dah, be - hold your God, Be - hold the

glo - ry of... the Lord..... is ris - en up - on thee.



# 175. Swing Song.

G. Clifton Bingham.

F. N. Löhr, arr.

*Andante cantabile.*

1. Swing, swing, swing, Un - der the ap - ple bough's shad - ow,  
 2. Swing, swing, swing, Smile, all for - get - ful of sor - row,  
 A.-T.

BASS.

Song of bird nigh, moon in the sky, Soft sum-mer's haze on the mead - ow.  
 Sing while we may, laugh-ter to - day May be a sigh e'er to - mor - row.

Swing, swing, swing, swing,

Swing, swing, swing, swing, While with a mur - mur - ous sigh - ing,  
 Swing, swing, swing, swing, Ev - er the hours that are sweet - est,

Swing, swing,.....

sigh - ing, sigh - ing,  
 sweet - est, sweet - est,

Trem - u - lous trees move in the breeze, Low to its mu - sic re - ply - ing:  
 Gone e'er we know whith - er they go, They are the hours that are fleet - est.

# Swing Song.—Concluded.

swing,.....

Swing, swing, swing, swing, swing, swing, swing,.....

*dolce.*

Let the world ebb, let the world flow, Sweet-er the hour,...  
Swing, swing, swing, swing, swing,....

*cres.* *p rall.*

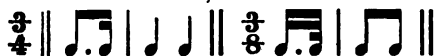
soon-er to go; Swing, swing, now high, now low, Laz-i-ly, dream-i-ly,  
..... swing, swing, swing,.. swing,.....

*a tempo. mf* *rall e dim.* *pp*

to..... and fro;.. Swing, swing, swing, swing swing...  
Swing..... swing..... swing

Swing, swing, swing.

176. Andante.



"Fifth Symphony." Beethoven.



177. Back to Our Mountains.

The Frison Duet.

"Il Trovatore." Verdi.



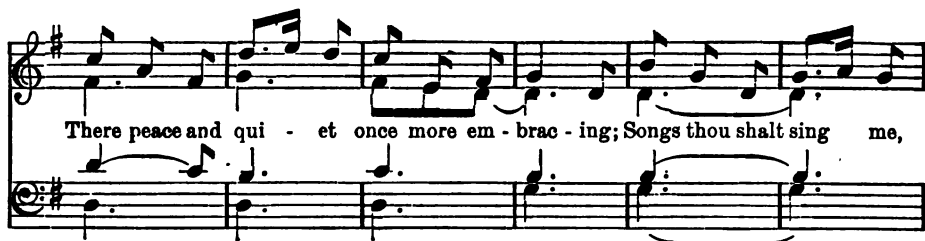
Rest thee, oh, moth-er; may heav'n, watching o'er thee, Send thee bright vis - ions,

(Hummed Accompaniment.)




sooth-ing thy grief. Back to our moun - tains our steps re - trac - ing,

# Back to Our Mountains.—Concluded.



There peace and qui - et once more em - brac - ing; Songs thou shalt sing me,



with lute at - tend - ing! Sweet dreams shall vis - it our sleep as of yore.

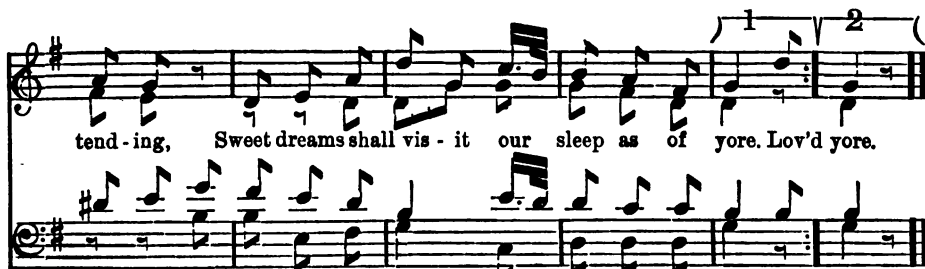


Rest now, oh, moth - er; si - lent - ly bend - ing O'er thee, thy spir - it



lov'd songs  
Lov'd songs thou shalt sing me, thy soft lute at -

heav'n-ward shall soar. Lov'd songs I will sing thee, the soft lute at -



tend - ing, Sweet dreams shall vis - it our sleep as of yore. Lov'd yore.

tend - ing, My soul with de - vo - - tion heav'nward shall soar. Lov'd soar.

# 178. Up, Up! Ye Dames.

S. T. Coleridge.

A. Caldicott.

*Lively.*

1. Up, up! ye dames and lass - es gay!.. To the.. meadows  
 2. Leave, leave the hearth and leave the house To the.. crick-et..

8

*mf*

trip a - way. 'Tis you must tend the flocks this morn, 'Tis you must tend the  
 and the mouse: Find grandmam out a sun - ny seat, Find grandmam out a

*mp*

And scare the small birds from the corn, And scare the small birds  
 With babe and lamb - kin at her feet, With babe and lamb - kin  
 flocks this morn, And scare..... the birds..... from..... the  
 sun - ny seat With babe..... and lambkin... at..... her

*f* *mf*

from the corn. } Up, up! ye dames and lass - es gay!.. Not a  
 at her feet. } Up, up! ye dames and lass - es gay!.. Not a  
 corn..... }  
 feet..... }

Up, Up! Ye Dames.—Concluded.

musical score for the first system, featuring a treble and bass staff in B-flat major. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: soul at home must stay,... For the shepherds now must go.... With lance and

musical score for the second system, featuring a treble and bass staff in B-flat major. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: bow,... with lance and.. bow, To hunt the wolf.. in the. Performance markings include *f*, *marcato e rit.*, and *a tempo.*

musical score for the third system, featuring a treble and bass staff in B-flat major. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: woods to - day.... Up,... up!.... ye dames and lass - es. A performance marking of *f* is present.

musical score for the fourth system, featuring a treble and bass staff in B-flat major. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: gay!... Up,... up!.... ye dames and lass - es gay!... A performance marking of *rall.* is present.

179. Aria.

"Il Trovatore." Verdi, arr.

*Allegro.*

*f* *stentato.*

**FINE.**

*D.C.*

# 180. Good-Will.

"Messiah." Handel.

a.

Good - will..... to - wards men, to - wards men.  
 Good - will to - wards men, to - wards men.

b.

Good-will, good-will, good-will, good-will to - wards  
 good-will, good-will, good-will, good-will, good - will.....

men..... good - will ... to - wards men.  
 ..... to - wards men ..... good - will to - wards men.

# 181. March.

"Tannhauser." Wagner.

*Not fast.*

A.-T.

BASS.

Coda.



# 182. Rise Up, Arise.

"St. Paul." Mendelssohn.

S. 1, A. 1.



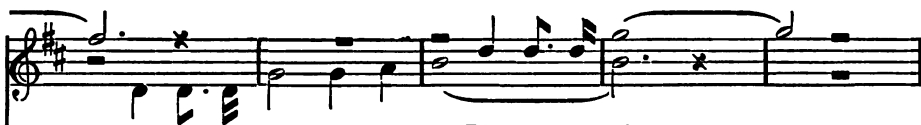
S. 2, A. 2.



Rise up, a - rise, rise and shine,.....

Rise up, a - rise, rise and shine,.....

Rise up, a -



Rise up, a - rise,.....

Rise up, a - rise, rise and shine,.....



rise,.....

Rise up, a - rise, rise and



Rise and shine,..... Rise up, a - rise,.....

Rise and shine,

Rise up, a -



Rise up, a - rise,..... rise and shine,  
shine,.....



Rise up, a - rise,... Rise and shine, Rise and shine.  
rise,.....



Rise up, a - rise,... Rise and shine, Rise and shine.

# 183. Bass Study.

Labiache.



# 184. Gavotte.

Theme by J. S. Bach.

# 185. Vocal Drill.

Handel.

*Sopr.*

Re - joice, re - joice, re - joice..... great - ly.

# 186. Hark! My Soul.

Austin, 1668.

Beethoven, arr.

*p*

1. Hark! my soul, how ev - 'ry - thing Strives to serve our bounteous King;
2. All the flow'rs that gild the spring Hith - er their still mu - sic bring;

*cres.* *dim.*

Na - ture's chief and sweet - est quire Him with cheer - ful notes ad - mire;  
Learn of birds and springs and flow'rs, How to use thy no - bler pow'rs;

*p*

Chant - ing ev - 'ry day their lauds, While the grove their song ap - plauds,  
Call all na - ture to thy aid, Since 'twas He whole na - tions made;

*f* *p*

Tho' their voi - ces low - er be, Streams have too their mel - o - dy,  
Join in one e - ter - nal song, Who... to one God all be - long,

*cres.* *p*

Night and day they war - bling run, Nev - er pause, but still sing on.  
Since for ev - er, glo - rious Lord! Live by all Thy works a - dored!

187. Exercises for Bass.

Hunting Song of 1667.

1. UNISON.

1. UNISON.

Concords.

188. All We, Like Sheep.

Handel.

All we, like sheep, All we, like sheep, have gone a - stray,

..... All we, like sheep, All we, like

sheep, have gone a - stray,..... We have

turn-ed, we have turn-ed, we have turn-ed, Every one to his own way.

# 189. Lovely Rose.

W. Ball.  
Andante. SEMI-CHORUS. *f*

G. Vincent, arr.

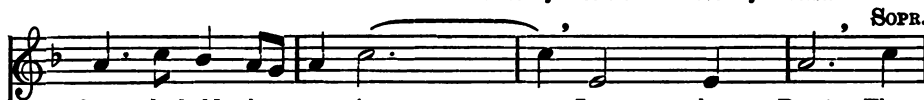


1. Of late so bright-ly glow-ing,..... Love - ly Rose! We  
*f* 2. The blast, too rude-ly blow-ing,..... Love - ly Rose! Thy  
 3. No fresh'ning dew of morn-ing,..... Love - ly Rose! Thy

CHORUS.



Love-ly Rose! love-ly Rose.

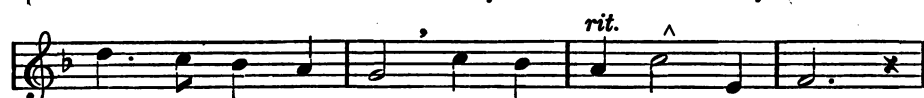


here be-hold thee grow-ing,..... Love - ly Rose! Thou  
 ten - der pride o'er-throw-ing,..... Love - ly Rose! A -  
 in - fant buds a - dorn-ing,..... Love - ly Rose! To

SOPR.



Love-ly Rose!..... love-ly Rose.



seem'dst some an-gel's care! Love-ly Rose! love-ly Rose!  
 las, hath laid thee low! Love-ly Rose! love-ly Rose!  
 thee shall day re-store! Love-ly Rose! love-ly Rose!

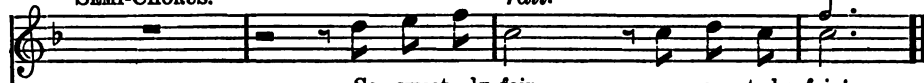
CHORUS.



Summer's breath was warm a-round thee, Summer's beam with beauty crowned thee, So  
 Now, a-mid thy pa-rent bow-er, En-vi-ous weeds of e-vil pow-er Un-  
 Ze-phyr, soft, that late caressed thee, Ev'n-ing's smile, that parting blest thee, Re-

SEMI-CHORUS.

rall.



So sweet-ly fair, so sweet-ly fair!  
 Un-kind-ly grow, un-kind-ly grow.  
 Re-turn no more, re-turn no more.



sweet-ly fair,  
 kind-ly grow,  
 turn no more,

so sweet-ly fair!  
 un-kind-ly grow,  
 re-turn no more!

# 190. For a' that and a' that.

Burns.

*Vivace.*

Old Scotch Tune.

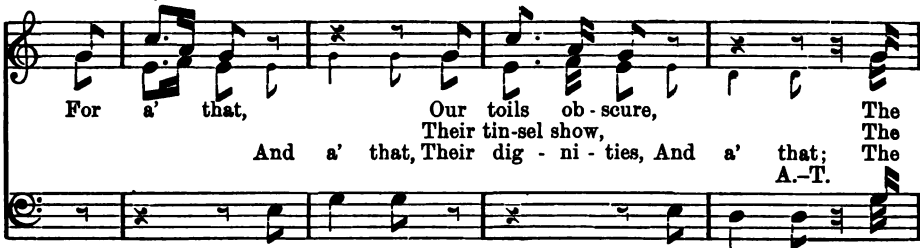


1. Is there, for hon - est pov - er - ty, That hangs his head, and a' that?
2. What tho' on hame - ly fare we dine, Wear hod - den gray, and a' that;
3. A king can make a belt - ed knight, A mar - quis, duke, and a' that;

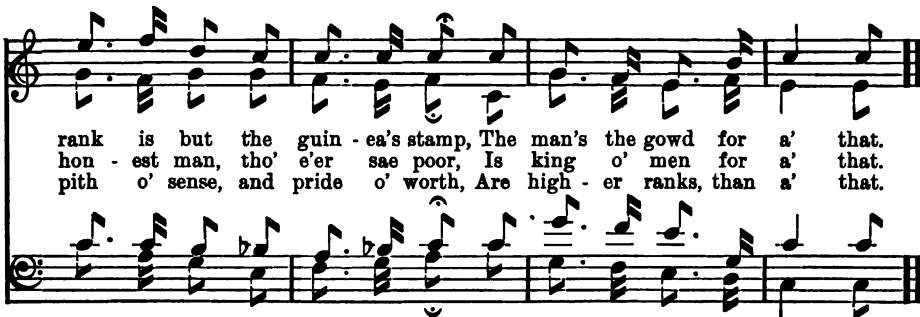


The cow - ard slave, we pass him by, We dare be poor for a' that!  
Gie fools their silks, and knaves their wine, A man's a man for a' that!  
But an hon - est man's a - boon his might, Guid faith, he mau - na fa' that!

CHORUS.



For a' that, Our toils ob - scure, The  
Their tin - sel show, The  
And a' that, Their dig - ni - ties, And a' that; The  
A - T.



rank is but the guin - ea's stamp, The man's the gowd for a' that.  
hon - est man, tho' e'er sae poor, Is king o' men for a' that.  
pith o' sense, and pride o' worth, Are high - er ranks, than a' that.

# 191. Adagio.

Beethoven, arr.

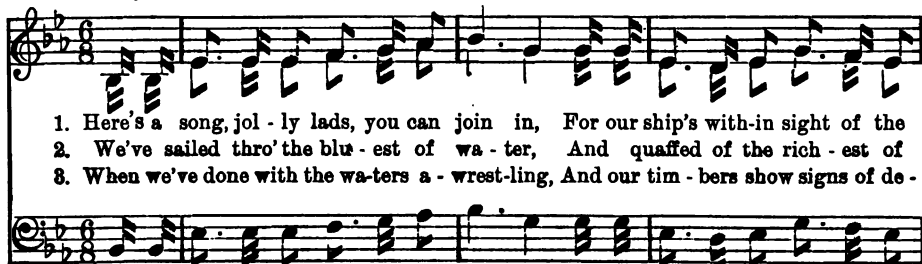


# 192. Over the Harbor Bar.

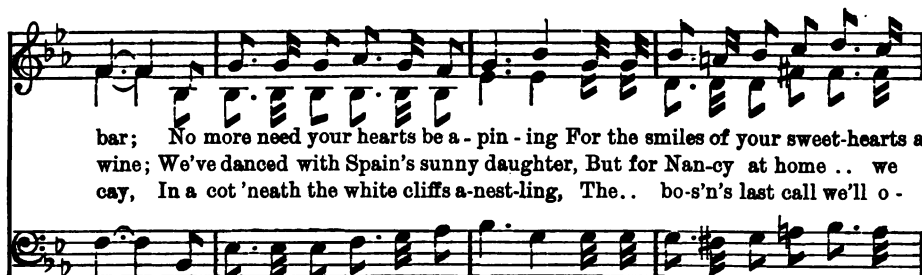
F. W. Pratt.

Godfrey Marks, arr.

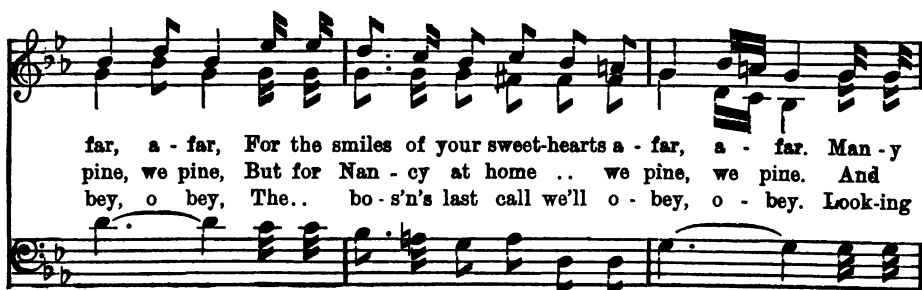
*Melody in the lowest voice for boys in unison.*



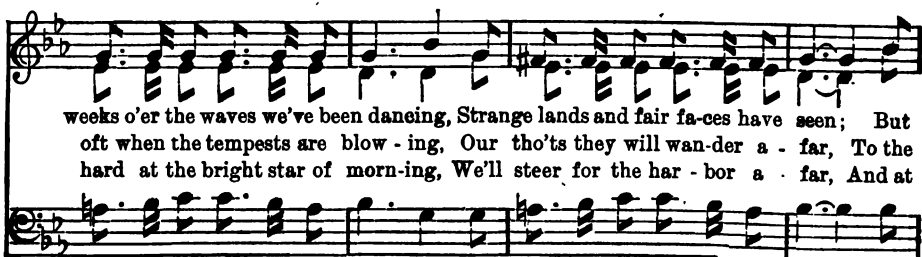
1. Here's a song, jol - ly lads, you can join in, For our ship's with-in sight of the  
2. We've sailed thro' the blu - est of wa - ter, And quaffed of the rich - est of  
3. When we've done with the wa-ters a - wrest-ling, And our tim - bers show signs of de -



bar; No more need your hearts be a - pin - ing For the smiles of your sweet-hearts a wine;  
We've danced with Spain's sunny daughter, But for Nan - cy at home .. we cay, In a cot 'neath the white cliffs a-nest-ling, The.. bo-s'n's last call we'll o -



far, a - far, For the smiles of your sweet-hearts a - far, a - far. Man - y pine, we pine,  
But for Nan - cy at home .. we pine, we pine. And bey, o bey, The.. bo-s'n's last call we'll o - bey, o - bey. Look-ing



weeks o'er the waves we've been dancing, Strange lands and fair fa-ces have seen; But  
oft when the tempests are blow - ing, Our tho'ts they will wan-der a - far, To the hard at the bright star of morn-ing, We'll steer for the har - bor a - far, And at

Over the Harbor Bar.—Concluded.

naught far and near so en-tranc-ing As the shores of our coun-try so green, so green.  
 hearts that with fondness are glowing And wait-ing just o-ver the bar, the bar.  
 last the great Pi-lot's glad warn-ing Will be heard as we're nearing the bar, the bar.

REFRAIN.

And its o-ver the har-bor bar, boys, O-ver the har-bor

bar, There's a wel-come sweet, With smiles to greet, O-ver the har-bor

bar;..... smiles to greet, O-ver the har-bor bar.  
 har-bor bar;



# 193. Menuetto.

Beethoven, arr.

*Allegro.*

*p* *A.-T.*

FINE.

*D.C.*

# 194. In Old Madrid.

As sung by New York City children at the N. E. A., Asbury Park, 1905.

Clifton Bingham.

Trotter, arr.



1. Long years a - go, in old Mad-rid, Where softly sighs of love the light gui -
2. Far, far a - way from old Mad-rid, Her lov - er fell, long years a - go, for



tar, Two sparkling eyes a lat - tice hid, Two eyes as dark-ly bright as love's own Spain; A con - vent veil those sweet eyes hid, And all the vows that love had sigh'd were



star! There on the casement ledge, when day was o'er, A ti - ny hand was light-ly laid, vain. But still, between the dusk and night, 'tis said, Her white hand opes the lattice wide,

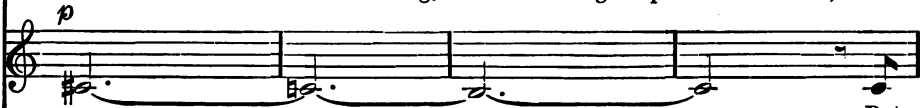


A face looked out, as, from the riv - er shore, There stole a tend - er ser - en - ade. The faint, sweet echo of that ser - en - ade Floats weird-ly o'er the mist-y tide.

ALTO-TENOR.

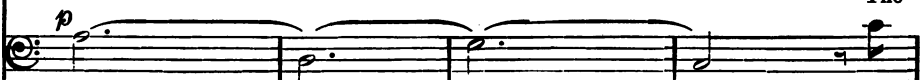


Rang the lov - er's hap - py song, Light and low, from shore to shore, But Still she lists her lov - er's song, Still he sings up - on the shore, Tho'



Ah!.....

But  
Tho'



Bass optional.

In Old Madrid.—Continued.

oh! the riv - er flowed a - long } ev - er - more,.....  
 flows a stream than all more strong } Be - tween them ev - er - more, for - ev - er -

oh! the riv - er flowed a - long, ev - er - more, for - ev - er -  
 flows a stream than all more strong,

more, for - ev - er - more. Ah..... Come, my love, the stars are shin - ing,

more, for - ev - er - more. Come,.... O come,..... for

Ah..... Ah.....  
 Time is fly - ing, Love is sigh - ing, Come, for thee a heart is pin - ing,

Time..... is fly - ing, Come,.... O come,..... I

In Old Madrid.—Concluded.

*rall.* *1* *2* *accel.* *cres.*

Here a-lone I wait for thee. thee. A-lone I wait; I wait for  
I wait; I wait for

*rall.*

wait, I wait for thee. thee. A-lone I wait for

The first system of the musical score consists of three staves. The top staff is in treble clef and contains the melody with lyrics. It starts with a 'rall.' marking, followed by a first ending bracketed '1' and a second ending bracketed '2'. The second ending leads into an 'accel.' (accelerando) section, which then transitions into a 'cres.' (crescendo) section. The middle staff is also in treble clef and contains a vocal line with lyrics. The bottom staff is in bass clef and contains a bass line. The lyrics are: 'Here a-lone I wait for thee. thee. A-lone I wait; I wait for I wait; I wait for'.

*rall. f* *dim.* *accel.* *molto rit.*

thee, my love, I wait for thee, O come, my love, I wait for  
for thee, my love,

thee, my love, for thee, my love, I wait for

The second system of the musical score consists of three staves. The top staff is in treble clef and contains the melody with lyrics. It starts with a 'rall. f' (rallentando, forte) marking, followed by a 'dim.' (diminuendo) marking, then an 'accel.' (accelerando) marking, and finally a 'molto rit.' (molto rallentando) marking. The middle staff is also in treble clef and contains a vocal line with lyrics. The bottom staff is in bass clef and contains a bass line. The lyrics are: 'thee, my love, I wait for thee, O come, my love, I wait for for thee, my love,'.

*f* *ff* *a tempo.*

thee, I wait for thee, my love, for thee.....

thee, I wait for thee, my love, for thee.....

The third system of the musical score consists of three staves. The top staff is in treble clef and contains the melody with lyrics. It starts with a 'f' (forte) marking, followed by a 'ff' (fortissimo) marking, and then an 'a tempo.' (allegretto) marking. The middle staff is also in treble clef and contains a vocal line with lyrics. The bottom staff is in bass clef and contains a bass line. The lyrics are: 'thee, I wait for thee, my love, for thee.....'.

# 195. The Skylark.

Mrs. Hemans.

GIGUE.

Gretry, arr.

*mf Allegretto.*

1. The sky-lark, when the dews of morn Hang tre-mu-lous on flow'r and thorn, And  
 2. He rests not on the leaf-y spray, To war-ble his ex-ult-ing lay, But  
 A.-T.

vio-lets round his nest exhale Their fragrance on the gale, To the sunbeams  
 high a-bove the morning cloud He mounts in freedom proud, And swells when nearest

spreads his wings, To the sunbeams spreads his wings, Buoyant with joy, and soars and sings,  
 to the sky, And swells when nearest to the sky, His notes of sweetest ecs-ta-sy,

soars and sings..... } The sky-lark, when the dews of morn Hang  
 sweetest ec-sta-sy..... }

# The Skylark.—Concluded.

tremulous on flow'r and thorn, To the sunbeam spreads his wings, And soars..... and

*p cres.*  
sings, He soars..... and sings.....  
He soars..... and sings.....

## 196. Studies.

1.

2.  
A.-T.

# 197. Good Night, Thou Glorious Sun.

W. S. Passmore.

H. Smart, arr.

*p Andante con moto.*

1. Good night, thou wondrous lamp of day, Speed on thy mis - sion rare, To  
 2. A - round us chimes the cur - few bell, The ring-dove's gone to rest, And  
 3. Yet seem'st thou loth to leave our sphere, For on thy fea - tures bright There  
 A.-T.

sol - ace, with thy joy - ous ray, Some dis - tant hem - i - sphere! Veil'd  
 eve - tide's star - ry mes - sen - ger Is march - ing to the West! The  
 mounts a glow that tells, 'tis clear, You blush to say "Good night!" To

by thy cloak of crim - son gold, Thy day's high du - ty done,.... Speed,  
 drow - sy herd now home - ward wends, The glow - worm's sport's be - gun:... The  
 Him who rules thy sumptuous shine, Be cease - less hom - age done;.... For

no - blest work of heav'n - ly mould, }  
 night-bird's ser - en - ade as - cends, } Good night, thou glo - rious sun, Good  
 us He framed thee, lamp di - vine, }

Good Night, Thou Glorious Sun.—Concluded.

night, Good night, thou glo-rious sun! thou glo - rious sun!

*dim.*

198. Duet. Nearest and Dearest.

*Allegro con brio.*

From "Six Tuscan Folk Songs." L. Caracciolo.

On Mon-day morn I think my love is dear-est, And yet when  
Tuesday comes my love is dearer. On Wednesday, too, one trifle, quite the merest, Then Thursday  
one day. When Sunday comes we walk in all our neatest. Ah! yes, my  
brings my darling one day near-er. Then thou art near-er, Then thou art dear-er!  
love is near-er, dear-er, Sun-day! Then thou art nearest, Then thou art dear-est!

*mf*

Ah!..... Now Friday's

here I think my love is sweet - est, Then thou art  
Yet Saturday we've vow'd shall be the

*p* *rit. f*

nearest, near - est, Then thou art dear - est, dear - est,



**"Olivette." Audran, arr.**

**"Olivette." Audran, arr.**

1. In the North Sea lived a whale, In the North Sea lived a whale, In the North Sea  
2. All went well un - til one day, All went well un - til one day, All went well un -  
3. Just you make tracks, cried the whale, Just you make tracks, cried the whale, Just you make tracks,

*slower.*

lived a whale, Big in bone and large in tail, Big in bone and large in tail.  
 til one day, Came a strange fish in the bay, Came a strange fish in the bay.  
 cried the whale, Then he lashed out with his tail, Then he lashed out with his tail.

Ah.....	Ah.....	Ah.....
Oh.....	Oh.....	Oh.....
Bzz.....	Bzz.....	Bzz.....

la, la, la. This whale used un-du-ly To swag-ger and bul-ly, And  
la, la, la. This fish was in-deed, oh! A Wool-wich tor-pe-do; And  
la, la, la. The fish, be-ing load-ed, Then and there ex-plod-ed, And

# The Torpedo and the Whale.—Concluded.

*rall.* *a tempo.*

oh!... and oh!.. The la-dies loved him so! This whale used un-du-ly To  
oh!... and oh!.. The big whale did not know This fish was in-deed, oh! A  
oh!... and oh!.. The whale was seen no mo'. The fish, be-ing load-ed, Then

swagger and bul-ly, And oh!.. and oh!.. The la-dies loved him so!  
Woolwich tor-pe-do, And oh!.. and oh!.. The big whale did not know.  
and there ex-plod-ed, And oh!.. and oh!.. The whale was seen no mo'.

And oh!.....

## 200. Theme.

Beethoven.

# 201. Lift Up Your Heads, O Ye Gates.

"Messiah." Handel.

a. *Moderato.*

Lift up your heads, O ye..... gates! and be ye lift up, ye

S. 2. A.

This system contains two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is an accompaniment line in treble clef. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staff.

ev - er - last - ing doors, and the King of Glo - ry shall come in....

This system contains two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is an accompaniment line in treble clef. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staff.

b. *Inst.*

Who is the King of Glo - ry? the King of Glo - ry? who

A.-T.

BASS.

This system contains two staves of music. The top staff is an instrumental line in treble clef, and the bottom staff is a vocal line in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staff.

is the King of Glo - ry? who is the King of Glo - ry?

This system contains two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is an accompaniment line in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staff.

Lift Up Your Heads, O Ye Gates.—Concluded.

*c.*

The Lord, strong and mighty, the Lord, strong and mighty, strong and mighty in battle.

S. 2, A.

SOP. AND ALTO. *ff*

He is the King of Glo-ry, He is the King of Glo-ry, of Glo-ry.

A.-T.

BASS.

202. Canzone.

*Con brio.*

"Rigoletto." Verdi, arr.

*p*

A.-T.

BASS.

*cres.*

*f*

*cres.*

# 203. Form a Merry, Laughing Ring.

## MAY-POLE SONG.

"May-Day." Macfarren, arr.

*mp*

Form a mer-ry, laugh-ing ring, Maids, dis-play your rus-tic gra-ces,

A.-T.

Gai-ly dance a-round, a-round, Mov-ing swift-ly, step-ping

(Morris Dance.)  
la, la, la, la, etc.

light-ly, Like the ti-ny elves that night-ly

la, la, la, la,

Sport up-on en-chant-ed ground. A

Form a Merry, Laughing Ring.—Concluded.

joy - ous, joy - ous throng now comes a - long:.... The hob - by-horse, the

hob - by-horse is gai - ly pranc-ing, Here's Rob-in Hood, Rob-in

Hood, that arch - er good, And Ma - rian too, with nim - ble step, and

Ma - rian too, with nim - ble step, and Ma - rian too, with nim - ble step ad -

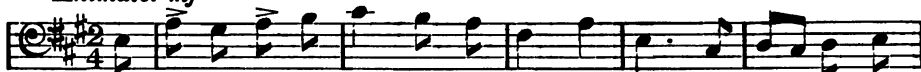
vanc - ing, and Ma - rian, too, with nim - ble step ad - vanc - ing.

# 204. Four Jolly Smiths.

BASS SONG.

E. T. Lealie.

*Animato. mf*



1. Four jol - ly, jol - ly smiths, with their ham - mers great, Strike bold - ly the
2. These jol - ly, jol - ly smiths are.... big burly boys, And their blows fall..
3. These jol - ly, jol - ly smiths, when their hair turns gray, Will glad - ly sit



whole day long;... Each might-y, might-y swing, both ear - ly and  
lus - ti - ly:..... They jin - gle, jin - gle huge bars as lads do....  
down and rest;.... And jol - li - ly,.... jolli - ly each one will...



late, Keeps time to a jo - vial song.... And the deep - ton'd  
toys, And dry jokes crack husk - i - ly:..... So with head - long  
say, "We've done our ve - ry, ve - ry best.".. When the tho't so



note, as each hand hath smote, Is heard loud a - bove the blow;.. And the  
swing and re-bound - ing ring, They tell of good la - bor done;.. And each  
dear will each bo - som cheer, That the young smiths still strike on,.... And..



sparks of light, as they gleam so bright, O'er their swar-thy fa - ces glow.  
hon - est name hath the ster - ling fame Those four jolly smiths have won.  
feed well the fire of their rest - ing sires, Who their work have no - bly done.

CHORUS.



With a bang, and a clang, and a ring, ding, dong, The work goes



BASS.

Four Jolly Smiths.—Concluded.

*rall.* *a tempo.*

mer - ri - ly roll - ing a - long; With a bang, and a clang, and a  
ring, ding, dong, The work goes mer - ri - ly roll - ing a - long.

*f*

This musical score is for a piece titled "Four Jolly Smiths.—Concluded." It is written for a piano in the key of D major (two sharps) and 2/4 time. The score consists of two systems of staves. The first system begins with a tempo change from "rall." (rallentando) to "a tempo." (return to tempo). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are "mer - ri - ly roll - ing a - long; With a bang, and a clang, and a ring, ding, dong, The work goes mer - ri - ly roll - ing a - long." The piece ends with a double bar line.

205. Carol.

"Like Silver Lamps."

A.-T.

Bass.

This musical score is for a piece titled "205. Carol. 'Like Silver Lamps.'" It is written for a piano in the key of D major (two sharps) and 2/4 time. The score consists of three systems of staves. The first system has a treble clef staff and a bass clef staff. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are "A.-T." and "Bass." The piece ends with a double bar line.

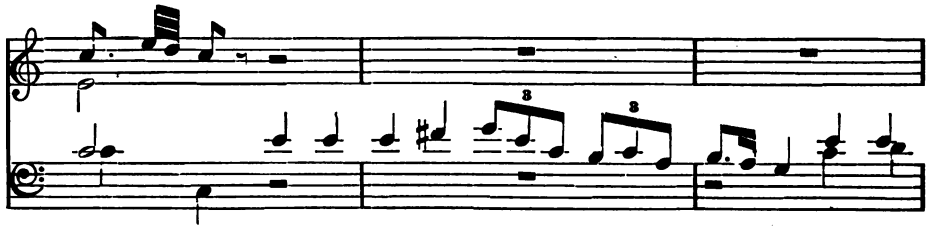


206. Aria.

STUDY IN TRIPLETS.

"Il Trovatore." Verdi, arr.

*Largo.*



207. Aria.—Continued.

"Il Trovatore." Verdi.

*Largo.*



Aria.—Concluded.

*D. C. (206) al Fine.*

208. Every Valley.

"Messiah," Handel.

*Moderato.*

Ev - 'ry val - ley, Ev - 'ry val - ley.... shall be ex - alt - -

- - - ed, And ev - 'ry moun - tain and

hill brought low, The crook - ed straight,

The crook - ed straight, The crook - ed straight, And the

rough places plain,..... And the rough places plain, And the rough places plain,.

*rall.*

..... The crook-ed straight, And the rough pla - ces plain.

209. Allegretto.

"Faust" Gounod.

The musical score is written for two staves, treble and bass clef, in 4/4 time. The key signature has one flat (B-flat). The piece is in 4/4 time and is marked 'Allegretto'. The score consists of six systems of two staves each. The first staff of each system is the treble clef and the second is the bass clef. The music features a mix of eighth and sixteenth notes, with some rests and accidentals. The piece concludes with a double bar line at the end of the sixth system.

# 210. Wanderer's Song.

Klavier.

*f* *p*

1. Who would with joy be wan - der - ing, Must greet the sun at dawn - ing; In  
 2. This world is like an o - pen book, With pictured scenes of splen - dor; The  
 3. Now swells my soul with grat - i - tude, To praise the glo - rious Giv - er; And

*mf* *mf*

qui - et, shad - y wood - land's hush No storm - cloud mars the morn - ing. There the  
 hill, the flow'r, the shad - y nook To God true hom - age ren - der. Morning  
 when no clouds of care in - trude Joy - dreams flow like a riv - er. Dawn of

*mf* *mf* *mf* *mf*

There the lark his note with - holds, Purl - ing stream Purl - ing stream 'mid  
 lark Morn - ing stars from skies a - bove Stead - fast wit - ness Stead - fast wit - ness  
 stars Dawn of day, sweet blush - ing morn, Hast - en forth Hast - en forth the  
 day, *mf* *mf* *mf* *mf*

*f* *f*

grass un - folds, With joy..... who would.... be wan - der - ing?  
 to His love, This world.... is all..... an o - pen book.  
 hills a - dorn, And all..... my soul..... with grat - i - tude.

# 211. Farewell.

A. Methfessel.

*With spirit.*

*mf*

1. { Come, sing, my dear comrades, in gay com - pa - ny, } A - dieu, then, ye  
 2. { 'Tis time for our part - ing, since part - ing must be; }  
 { The birds on the cloud-tops are sing - ing fare - well, } A - way, then, we'll  
 { To dis - tant climes fly - ing, where flow'rs grace the dell; }

mountains and homeland so dear, We know we must wander, and go with-out  
 wan - der thro' woodland and field, Where all things give promise rich harvest to

fear. A - dieu, then, you mountains and home-land so dear, We know we must  
 yield. A - way, then, we'll wan - der thro' wood-land and field, Where all things give

wan - der, and go with-out fear. Fare - well... } La, la, la, la, la, la, la,  
 promise rich har-vest to yield. Fare - well... }

Farewell.—Concluded.

la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la.

212. They that Sow in Tears.

Sop. "Holy City." Gaul.

They that sow in tears shall reap in joy, shall reap in joy, They that sow in  
They that sow in

tears shall reap,  
tears shall reap in joy, shall reap in joy, shall reap in joy, shall reap in

joy, shall reap in joy, shall reap in joy, shall reap in joy, shall reap in

joy, shall reap in joy, shall reap in joy, shall reap in joy!

# 213. Carmen's Song.

"Carmen." Bizet.

*Allegro.* La, la, la, la, la, la, la, la, etc.

The first system of musical notation features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a treble clef, a key signature of one flat, and a common time signature. It contains the lyrics "La, la, la, la, la, la, la, la, etc." and is marked with a tempo of "Allegro." The piano accompaniment consists of a single line with a bass clef, a key signature of one flat, and a common time signature. It includes the word "Castanet" and the word "La" below the staff.

The second system of musical notation continues the vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature remains one flat, and the time signature is common time. The system concludes with the word "FINE." written above the vocal staff.

The third system of musical notation continues the vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature remains one flat, and the time signature is common time. The system includes the words "Tambourine and Castanet." written below the piano staff.

The fourth system of musical notation continues the vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature remains one flat, and the time signature is common time. The system concludes with a double bar line and repeat dots at the end of both staves.

### 214. Unison Study.

**Altos may sing in octaves.**

**Handel.**

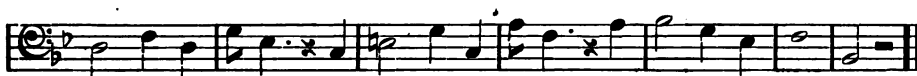
***Allegro.***



Why do the na-tions so fu-rious-ly rage to - geth-er, Why do the peo-ple im -



ag-ine a vain thing? Why do the na-tions so fu-rious-ly rage to - geth-er, And



why do the peo-ple, and why do the peo-ple, im-ag-ine a vain thing?

**215. Theme.**

**"Faust," Gowned.**

*Andante.*



**A.-T. & BASS.**





# 216. Angels' Chorus.

"Eli." Costa.

1st & 2d Sop.  
*Allegretto. p*

No e - vil shall be - fall thee, Dear ob - ject of His choice, This

1st & 2d ALTO.

*cres.*

night the Lord will call thee, In a still, small voice, In a still, small voice. Thy

*cres.* *cres.*

God saith, they that fear Him Shall heart and soul re - joice,—Then sleep, to wake and

hear Him, In a still, small voice, Then sleep, then sleep, to

# Angels' Chorus.—Concluded.

*dim.* *p*

wake and hear Him, In a still, small voice, In a still, small voice,

*pp* *ppp*

In a still, small voice, In a still, small voice.....

## 217. Study

A.-T.

# 218. Ferryman John.

Henry Vaughan.

Paul Rodney, arr.

Ding,ding,ding,ding,ding,dong; Ding,ding,ding,ding,ding,dong; Ding,ding,ding,ding,ding,ding,dong.

A.-T.

Ding, ding, ding, dong; Ding,ding, ding, dong; Ding, ding, ding, dong.

Ding, dong, Ding, dong, Ding, dong,

dong.....

Ding,ding,ding,ding,dong; 1. In the hush of the dream-y twi - light Soft - ly  
2. In the dis-tance the moon was shin - ing O'er the

Ding, ding, dong.

rang the ves - per chime, As we drift - ed a - long the riv - er In the  
waters with radiance bright, Where the mill - wheel, turn-ing, turn-ing, Flecked the

gold - en sum - mer time; The... scent of the sleep-ing ros - es Soft-ly  
waves with foam-flakes white; And the sun was slow - ly sink - ing O'er

stole a - mid our dream, As the song we sang.. so  
riv - er, stream, and mere,... As the song we sang.. so

mer - ri - ly rang In.... time with the bells o'er the  
mer - ri - ly rang Till the ech - oes re - plied loud and

# Ferryman John.—Concluded.

Ding, ding, ding, ding, ding, dong; Ding, ding, ding, ding, ding, dong;

stream. Ding, ding, dong, ding, ding, ding, dong. ding, ding, dong.  
clear.

Ding, dong. Ding, dong.

CHORUS. *Allegro con brio.*

Row! row! la, la, la, la, la, la, la, la, The stream,  
Fer-ry-man John, Row us a - long the stream;.....

Tho' we must wake ere mornings shall break, To - night we will drift and dream.

## 219. Two Themes from C Minor Symphony.

Beethoven.


1. *Andante.*

2. *Andante.*



# 220. Salling Song.

Alice E. Allen.



Theo. Marrials.





1. O sun, start gai - ly forth from east - ern skies, O you winds, blow fresh,  
 2. O sun, fly swift-ly thro' the splen - did skies, O you winds, blow loud,  
 3. O gold - en sun, glide down the west - ern skies, O you winds, blow sweet,


O winds, blow mer - ri - ly; With our sails out-spread like snow-y wings o'er-head,  
 O winds, blow fierce and free, For the waves dash high, the spray it flash - es by,  
 O winds, blow tran-quil-ly, Soon the stars will burn, and homeward tho'ts will turn,

We are sail - ing, we are sail - ing off to sea.....  
 As we bound a - cross the am - e - thys - tine sea.....  
 As we float,.... as we float a - cross the sea.....

Old o - cean, how we love the jol - ly mo - tion, As we sail, sail, sail, as we're  
 Old o - cean, how we love the wild commotion, As we bound, bound, bound, as we're  
 Old o - cean, how we love the lull-ing mo - tion, As we float, float, float, as we're



Old ..... o - - - cean,

# Sailing Song.—Concluded.

*rall.* *a tempo.*

sail - ing mer - ri - ly, For the sun's on our mast, and the  
bound - ing fast and free, For the salt sea spray breaks o'er us, and the  
float - ing tran - quil - ly, While the silver stars are burning, all our  
winds blow fresh and fast, As we sail a - way a - cross the sea....  
land lies far be - hind us, As we bound on and on a - cross the sea....  
tho'ts are homeward turning, As we float a - cross... the... sea....

## 221. Soprano Study.

"Creation." Haydn.

On might - y pens up - lift - ed soars the ea - gle a - loft, the  
ea - gle a - loft, And cleaves the air in swift - est flight, in  
flight.... to the blaz - ing sun, the blaz - ing sun.

## 222. Let the Heavens Rejoice.

"Holy City." Gaul.

Let the heav'ns re - joice, Let the heav'ns re - joice,  
Let the heav'ns re-joyce, Let the heav'ns re-joyce, the heav'ns rejoice, re-  
joyce, let the heav'ns re-joyce, let the heav'ns re-joyce, and let the earth be glad.

# 223. Rondo.

Beethoven, arr.

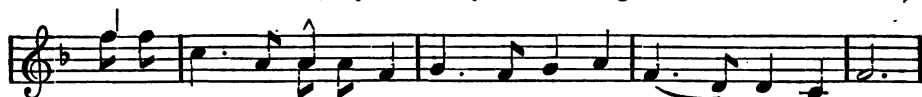


# 224. Auld Lang Syne.

Robert Burns.



1. Should auld acquaint-ance be for-got, And nev-er brought to mind;
2. We twa hae run a-bout the braes, And pu'd the gow-ans fine,
3. We twa hae paid—l't i' the burn From morn-in' sun till dine;
4. And here's a hand, my trust - y friend, And gie's a hand o' thine;



Should auld ac-quain - tance be for - got, And days of auld lang syne;  
 But we've wan - der'd mo - ny a wea - ry foot Sin auld.... lang... syne.  
 But... seas be-tween.. us braid hae roar'd Sin auld.... lang... syne.  
 And we'll tak a right.. good wil - lie-waught For auld.... lang... syne.

*f* CHORUS.



For auld.. lang syne, my dear, for auld lang syne,



We'll take a cup of kind - ness yet, For auld.. lang.. syne.

225. Theme.

"Norma." Bellini, arr.

*Allegro moderato.*



226. Carol.

Celebrated "Coventry Carol."





# 227. Duet. I Waited for the Lord.

Mendelssohn, arr.

*p*

I wait - ed for the Lord, He in - clin - ed un -

*p*

I wait - ed for the Lord, He in - clin - ed un - to me, He

to me,..... And He heard my com-plaint. I

heard my com - plaint, He heard my complaint. I wait - ed for the

wait - ed for the Lord, He in - clin - ed un - to me, He heard, He

Lord, He in - clin - ed un - to me, He heard my complaint, He

*sf*

heard my com-plaint. O bless'd are they that hope in the

*sf*

heard my complaint. O bless'd are they that hope and trust in the

*cres.* *dim.*

Lord. O bless'd are they that hope and trust in the Lord, are they that

Lord. O bless'd are they that hope and trust in the Lord, are they that

# I Waited for the Lord.—Concluded.

hope and trust, they that hope and trust in Him, in Him..... are they that

hope and trust, they that hope and trust in Him, in Him, are they that hope and

hope and trust in the Lord. I wait-ed for the Lord, I

trust in Him. I wait-ed for the Lord, He in-clin-ed un-

wait-ed for the Lord, He heard my com-plaint. *f* O

to me, He heard, He heard my com-plaint, *f* O

*dim.* , *p*

bless'd are they..... that hope and trust in the Lord, O bless'd,.... O bless'd..

*p*

bless'd are they that hope and trust in the Lord. O bless'd, O

..... are they that hope and trust, that hope..... and trust in Him.

bless'd are they that hope and trust, that hope..... and trust in Him.  
are they that hope

# 228. The Dear Old Home.

A. Horspool.

ALTO SONG.

Theo. Bonheur, arr.

*mp*

1. On - ly a dream of by - gone days, On - ly a fall - ing tear,  
2. On - ly a thought of joys to be, On - ly a dis - tant gleam,

A.-T.

Bass. (Optional.)

On - ly a ten - der far - off gaze, Bring - ing a lov'd one near;  
On - ly a dawn - ing day we see, Bright as a sum - mer dream.

O - ver us mem - o - ry casts a spell, Dear ones a - bout us come,  
Hope has a flat - ter - ing tale to tell, How in the days to come,

*rit.*

*rall.*

Voi - ces more sweet than eve - ning bells Sound in the dear old home!  
Lov - ing and lov'd a - gain shall dwell, Dwell in the dear old home!

# The Dear Old Home.—Concluded.

*p Allegretto.*

dear old home, dear old home,  
Come they at dawn of day,..... Come they in twi-light gray,....

dear old home,  
Ten-der and bright, our heart's de-light, Sweet are the tho'ts of home,....

dear old

*mf*

home,  
Come they when falls the year,.... Come they when Spring is near,....  
dear old home, dear old home,

*rall. f*

dear..... dear old home, dear, dear old home.  
Wel-come and sweet, we glad-ly greet, Tho'ts of the dear old home.

T. E. Weatherly.  
With spirit.

# 229. Nancy Lee.

Stephen Adams, arr.

1. Of all..... the wives that you may know, <sup>that you may know,</sup>  
 2. The har - - - bor's past, the breez-es blow, <sup>the breez - es blow,</sup> Yeo  
 3. The boat - - swain pipes the watch be - low, <sup>the watch be - low,</sup>

ho!..... lads ho! yeo ho!..... lads ho! { There's none..... like  
 yeo ho! yeo ho! { 'Tis long..... 'ere  
 Then here's ..... a

Nan - cy Lee, I trow, <sup>Like her, I trow,</sup> Yeo ho!.... lads, ho!..... yeo  
 we come back, I know, <sup>'Tis long, I know,</sup> lads, yeo ho! yeo ho! yeo  
 health be - fore we go, <sup>be - fore we go,</sup>

ho! yeo ho! yeo ho! { See there she stands and waves her hands up -  
 { But true and bright from morn till night my  
 { A long, long life to my dear wife and  
 Yeo ho!..... yeo,

# Nancy Lee.—Continued.

on..... the quay, And ev - 'ry day when I'm a - way she'll  
home... will be, And all so neat and snug and sweet, for  
mates... at sea, And keep our bones from Da - vy Jones where-  
hol..... yeo ho!

watch..... for me, And whis - per low, when tem - pests blow, for  
she'll watch  
Jack..... at sea, And Nan - cy's face to bless the place, and  
for Jack  
e'er..... we be, And may you meet a mate as sweet as  
wher - e'er  
yeo ho! yeo ho!..... yeo

*rall.*  
Jack.... at sea. }  
wel - - come me. } Yeo ho!... lads ho! yeo ho! yeo ho! yeo  
Nan - - cy Lee. }  
ho!.....

*a tempo. mf*  
ho! *pp* The sai - - - lor's wife the sai - lor's star..... shall  
Yeo ho! yeo ho! yeo ho! yeo ho! yeo ho! yeo ho! yeo  
*pp*

Nancy Lee.—Concluded.

*pp*

be, Yeo ho! yeo ho! yeo ho! yeo ho! yeo ho! yeo ho! yeo ho! yeo ho! yeo ho! yeo ho!

ho! Yeo ho!..... we go a - - cross..... the

*f*

*mf*

ho! yeo ho! The sail - - or's wife the sail - or's star..... shall sea, Yeo ho! Yeo ho! yeo ho! yeo ho! yeo ho! yeo ho! yeo ho! yeo ho! yeo ho! yeo ho!

ho! yeo ho! yeo ho! yeo ho! yeo ho! yeo ho! yeo ho! yeo ho! yeo ho! yeo ho!

*pp*

*Marcato.*

be, The sail - or's wife his star shall be..... yeo ho! yeo ho!

ho! yeo ho! yeo ho! yeo ho! yeo ho! yeo ho! yeo ho! yeo ho! yeo ho! yeo ho!

*f*

230. Hunting Song.

Alice E. Allen.


"The Pirates," A. Sullivan, arr.

*Maestoso.*


1. Up hill and down, while sweet the west winds blow, Thro' wood, thro' town, we 2. Down hill and up, while soft the west winds sigh, A gold - en cup, the

*mf*

# Hunting Song.—Continued.



jol - ly hunt - ers go; With hoof-beats gay, with blast of hunt - ing horn, A -  
moon hangs in the sky; With hoof-beats gay, with horns that ech - o light, A -




way, a - way a - cross the clear blue morn. } Taran - ta - ra, ta-ran - ta-  
way, a - way a - cross the cool, crisp night. }



ra, Ta - ran - ta - ra! A - way! a - way! at  
A - way! a - way! a -

ta-ran - ta - ra, ra, ra, ra,



home who'd stay? While the day is breaking, and the woods are wak - ing, A -  
broad who'd stay? Not a jol - ly ro - ver, when the hunt is o - ver. A -

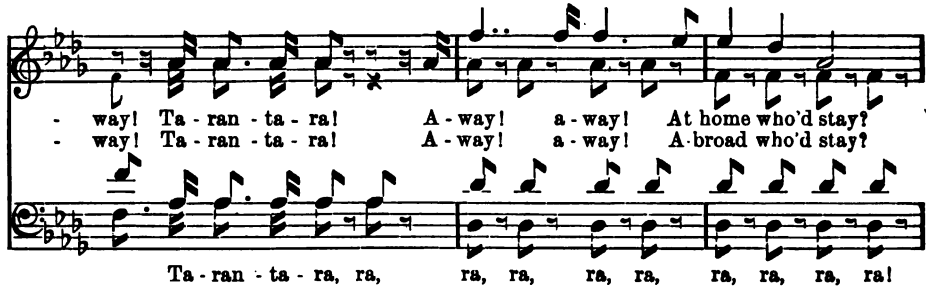
ra, ra, ra, ra! Ta-ran-ta-



# Hunting Song.—Concluded.




- way! a-way! At home who'd stay? To the hunt a-way! a-  
 - way! a-way! A-broad who'd stay? From the hunt a-way! a-  
 ra, ra, ra, ra, ra, ra, ra, ra!



- way! Ta-ran-ta-ra! A-way! a-way! At home who'd stay?  
 - way! Ta-ran-ta-ra! A-way! a-way! A-broad who'd stay?  
 Ta-ran-ta-ra, ra, ra, ra, ra, ra, ra, ra!



While the day is breaking, And the woods are wak-ing, A-way! a-way! At  
 Not a jol-ly ro-ver, When the hunt is o-ver. A-way! a-way! A-  
 Ta-ran-ta-ra, ra, ra, ra,



home who'd stay? To the hunt a-way! a-way! A-way! Ta-ran-ta-ra!  
 broad who'd stay? From the hunt a-way! a-way! A-way! Ta-ran-ta-ra!  
 ra, ra, ra, ra, ra, ra, ra! A-way! Ta-ran-ta-ra!

# 231. Lord God of Abraham.

AIR FOR BASS.

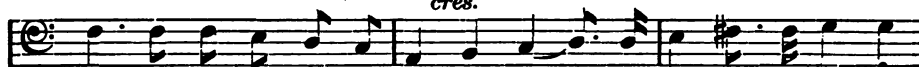
"Elijah." Mendelssohn.

*Adagio.*



Lord God of A - bra - ham, I - saac and Is - ra - el; this

*cres.*



day let it be known that Thou art God... and I am thy serv-ant!

*f*

*cres.*



Lord God of A - bra-ham! O shew to all this peo - ple that I have

*dim.*



done these things ac-cord-ing to Thy word: O hear me, Lord, and an - swer

*f*



me, O hear me, Lord, and an - swer me! O shew this peo - ple that

*dim.*

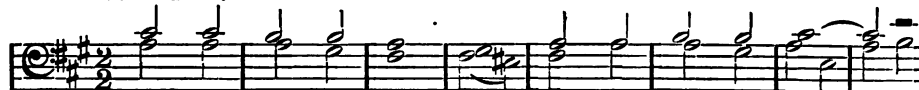


Thou art Lord God, and let their hearts a - gain be turn - ed.

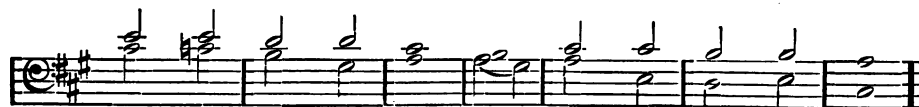
# 232. Chorale. Now the Day is Over.

A.-T. and Bass.

*Filits.*



Now the day is o - ver, Night is draw - ing nigh;



Shad - ows of the eve - ning Steal a - cross the sky.

# 233. It Shall Come to Pass.

TRIO.

"Holy City." Gaul.

*Moderato.*

It shall come to pass that at e - ven-tide it shall be light,

And

Detailed description: This system contains the first two staves of music. The key signature has two sharps (F# and C#), and the time signature is common time (C). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics are written below the staves.

And sor - row and sigh - ing, sor - row and sigh - ing shall  
sor - row

sor - row and sigh - ing,

Detailed description: This system contains the third and fourth staves of music. The melody continues on the treble staff, and the accompaniment is on the bass staff. The lyrics are written below the staves.

be no more, shall be no more, shall be no more, sor -

Detailed description: This system contains the fifth and sixth staves of music. The melody continues on the treble staff, and the accompaniment is on the bass staff. The lyrics are written below the staves.

- row and sigh - ing shall be no more, shall be no more, shall

Detailed description: This system contains the seventh and eighth staves of music. The melody continues on the treble staff, and the accompaniment is on the bass staff. The lyrics are written below the staves.

It Shall Come to Pass.—Concluded.

SOR - row

be no more, sor - row and sigh - ing shall be no more.

This system consists of two staves in G major (one sharp). The melody is on the upper staff, and the accompaniment is on the lower staff. The lyrics are written below the melody.

234. Amen.

Handel.

Alto.

A - - - men, A - - - men, A - - -

Sop.

A - - - men, A - - -

- - - men, A - - - men, A - - -

A - - men, A - - men, A - -

A - men, A - men, A - - men, A - men.

- - men, A - - - - - men, A - - - - - men.

This section contains seven systems of musical notation for the 'Amen' chorus. It features staves for Alto and Soprano voices, with lyrics written below the notes. The music is in G major and common time.

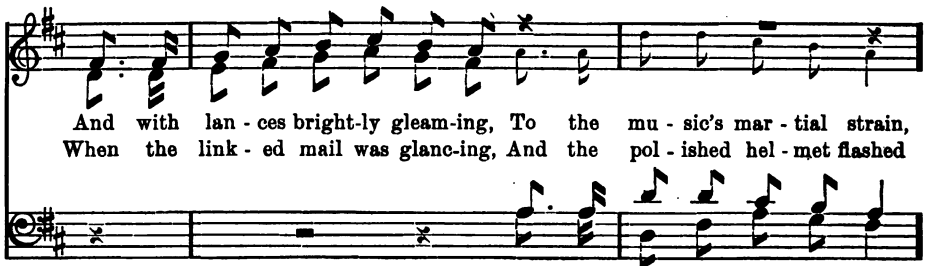
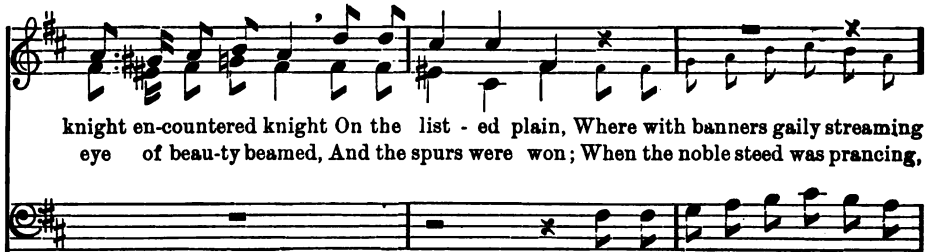
# 235. Those Gallant Days of Old.

A. Roberts.

J. L. Roeckel.



1. Those gal-lant days of old, Will they nev-er come a-gain! When the  
 2. We wan-der back in thought To those deeds of glo-ry done! When the



Those Gallant Days of Old.—Concluded.

When to tilt and gay tour-ney Came cav - al - le - ros bold, All in

glit - ter - ing ar-ray, For their la - dy's merry glance To break a read - y lance,

Those gal-lant days of old, Those gal-lant days of old, Have they all passed a - way?

236. Theme.

"St. Paul." Mendelssohn.

Be - hold, now, to - tal dark-ness cov - er - eth the king - doms, gross

dark - ness the peo - ple, gross dark - ness the peo - ple.

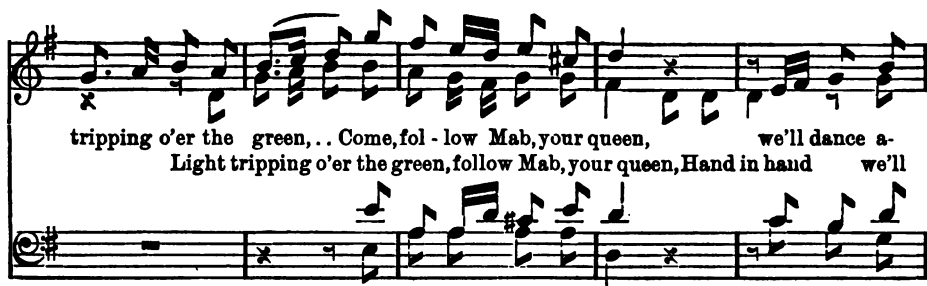
Shakespeare.

# 237. Fairy Song.

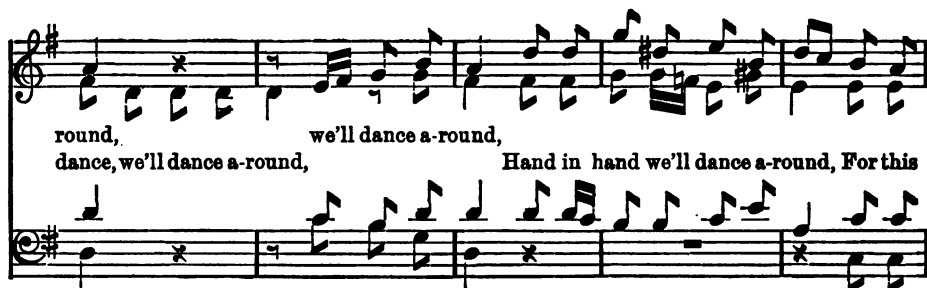
Agnes Zimmerman, arr.



Come, fol - low, fol - low me,..... Ye fai - ry elves that be, Light  
Come, fol - low follow me, follow me



tripping o'er the green, . . Come, fol - low Mab, your queen, we'll dance a-  
Light tripping o'er the green, follow Mab, your queen, Hand in hand we'll



round, we'll dance a-round,  
dance, we'll dance a-round, Hand in hand we'll dance a-round, For this



place is fai - ry ground, is fai - ry ground,..... is fai - ry  
is fai - ry ground,

# Fairy Song.—Continued.

ground, Un-  
is fai-ry ground. When mortals are at rest and snoring in their nest, ....

heard and un-es-pied, thro' the keyholes we do glide, Un - heard, Un-es-pied we

keyholes we do glide, Unheard and un-es-pied, thro' the keyholes we do glide, O-ver  
glide, Un-heard and un-es-pied we glide,

ta-bles, stools, and shelves, We trip it with our fai-ry elves, o-ver  
We trip it



# Fairy Song.—Continued.

ta - ble, stools, and shelves, We trip it with our fai - ry elves, When  
We trip,

*rall.* *a tempo.*  
mortals are at rest And snoring in their nest. O'er tops of dew-y

grass, dewy grass, so nimbly do we pass, The young and tender stalk....  
grass,..... do we pass, The tender stalk ne'er

bends where we do walk, Yet may be seen, Yet may be  
Yet in the morn Yet in the morn

seen, Yet in the morn-ing may be seen Where we the night before have been, Where we the

Fairy Song.—Concluded.

night..... the night have been, where we the night before have been.  
the night have been, Where we the night.....

*rit.*

238. Wonderful! Counsellor!

*f* Won-der-ful! (Inst.) Coun-sel-lor! (Inst.) the might-y God! the

"Messiah." Handel.

Everlasting Father! the Prince of Peace! the Everlasting Father! the Prince of Peace!

239. Aria.

*Norma.* Bellini.

FINE.

*D. C.*

# 240. The King of the Forest Glade.

Carl Schiller.

E. J. Loder, arr.

*Allegro maestoso.*



1. Oh! I am the child of the for - est... wild, Where the red deer boundeth  
2. The spark-ling brooks they mir - ror the looks Of the bright blue laughing



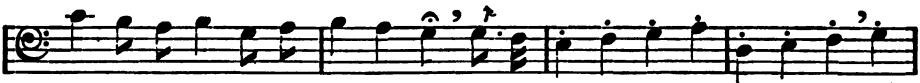
free, And the ma-vis sings with.. un - cag'd wings To his mate in the green-wood  
sky, And sweet flow'rs spring, and the gnarl'd oaks fling Their might-y... limbs on



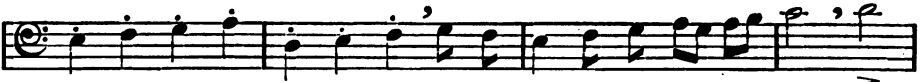
tree. I range at will o'er mead or hill, Or deep with - in the  
high. Oh! I love to roam in my fresh green home, With our nut-brown maids, our..



wood - land shade, With my good yew bow in my hand I go As  
for - est maids, Or my bold, bold freres, who... doff their cares Which the



free as the bird, or the wild red roe; } And the woods ring out with song and shout, The  
hol - low world-ling seeks and shares; }



woods ring out with song and shout! For I'm king of the for - est glade! I'm



king of the for - est glade! I'm king! I'm king! I'm king of the for - est glade!

### The King of the Forest Glade.—Concluded.

*p* *cres.* *ff*

And the woods ring out with song and shout, The woods ring out with song and shout!

The musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. The upper staff begins with a piano (*p*) dynamic, followed by a crescendo (*cres.*) and then a fortissimo (*ff*) dynamic. The lower staff begins with a piano (*p*) dynamic and remains at that level. The music is a simple melody with a steady accompaniment. The lyrics are written below the staves.

*ff*

For he's king! for he's king!

For he's king! for he's king, for he's king of the for - est glade.

**241. Theme.**

## Beethoven.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The music is in common time (C) and is written in G major (one sharp).

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written on the top staff, and the bass line is on the bottom staff. The music is in 4/4 time. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some 'x' marks on the staves, possibly indicating specific notes or rests. The score ends with a double bar line.

# 242. Toreador's Song.

"Carmen." Bizet, arr.

*Tempo di marcia.* Melody in BASS.

To - re - a - dor, now guard thee, To - re - a - dor, To - re - a -

dor! Bear thou, bear thou in mind, in mind, To -

3=1 5 1

dor! Bear thou in mind when combat thee e - lates that bright eyes are

re - a - dor! To - re - a - dor, for thee, for thee a

1 7 2 5 5=7

fond - ly re - gard - - - ing, for thee a lov'd one waits,

lov'd one waits, for thee a lov'd one, a lov'd one waits, To - re - a - dor!

To - re - a - dor,.... for thee a lov'd one waits.....

243. Theme.

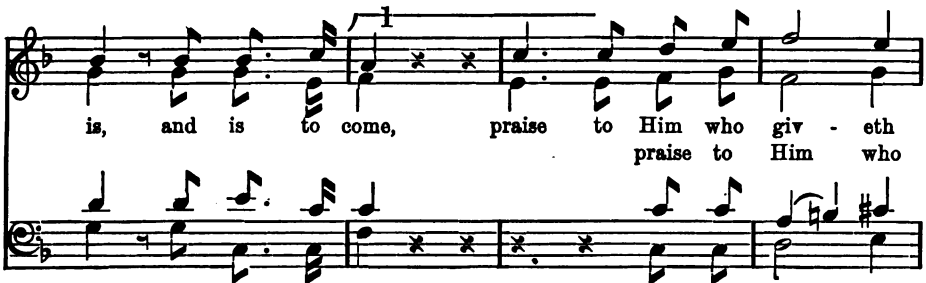
"Well Tempered Clavichord." J. S. Bach.



244. Praise His Name.

"Last Judgment." Spohr, arr.

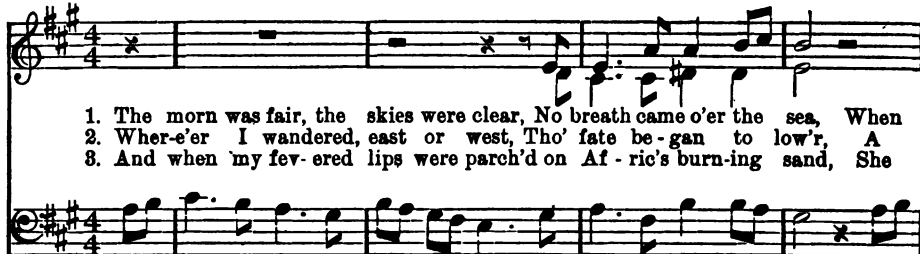
*Andante maestoso.*



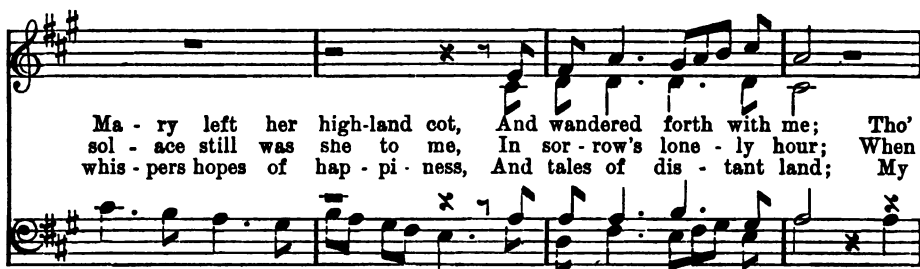
# 245. The Rose of Allandale.

Chas. Jeffrey.

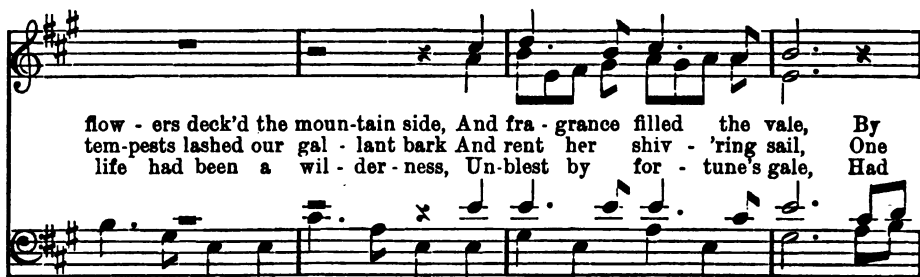
Old Scotch Song.



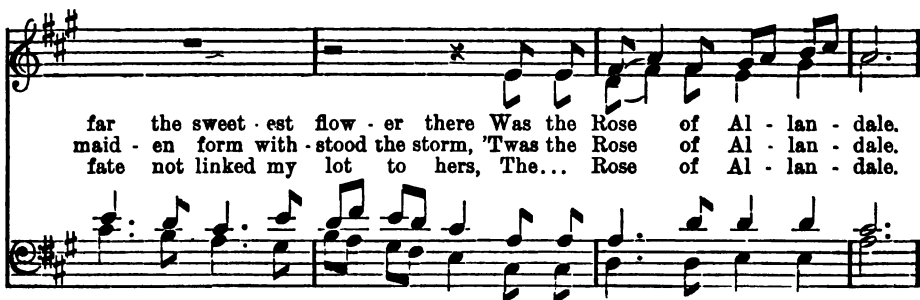
1. The morn was fair, the skies were clear, No breath came o'er the sea, When  
 2. Wher-e'er I wandered, east or west, Tho' fate be-gan to low'r, A  
 3. And when my fev-ered lips were parch'd on Af-ric's burn-ing sand, She



Ma-ry left her high-land cot, And wandered forth with me; Tho'  
 sol-ace still was she to me, In sor-row's lone-ly hour; When  
 whis-pers hopes of hap-pi-ness, And tales of dis-tant land; My



flow-ers deck'd the moun-tain side, And fra-grance filled the vale, By  
 tem-pests lashed our gal-lant bark And rent her shiv-ring sail, One  
 life had been a wil-der-ness, Un-blest by for-tune's gale, Had



far the sweet-est flow-er there Was the Rose of Al-lan-dale.  
 maid-en form with-stood the storm, 'Twas the Rose of Al-lan-dale.  
 fate not linked my lot to hers, The... Rose of Al-lan-dale.

# The Rose of Allandale.—Concluded.

1st time *mf*, 2d time *pp*

The Rose of Al-landale,  
The Rose of Al-landale, the Rose of Al-landale,

By far the sweet-est flow-er there Was the Rose of Al-landale.

## 246. Fugal Study.

Spohr.

*Moderato.*  
*f*  
BASS.



# 247. O Lord, How Manifold are Thy Works.

J. Barnby, arr.

O Lord, how man - i - fold, how man - i - fold are Thy works: in

in wis-dom,

wis - dom, in wis-dom hast Thou made them all: O Lord, how

wis - - - dom,

man - i - fold, how man - i - fold are Thy works: in wis-dom hast Thou  
Thy works:

in

full the earth,  
made them all, in wis-dom hast Thou made them all; the earth is full, . . . is full  
all . . . . the earth is full,

wis-dom hast Thou made them all, in wis-dom hast Thou made them all; the earth

**O Lord, How Manifold are Thy Works.—Continued.**

of Thy rich - es. The val - leys stand so thick with corn that they laugh and

sing, they laugh and sing, they laugh and sing, they laugh and sing, they laugh and sing,

the val - leys stand so they laugh, they  
sing, they stand so thick with corn that they laugh and

laugh and sing, they laugh and sing,  
sing, they laugh and sing,.....  
they laugh and sing,

O Lord, how Manifold are Thy Works.—Continued.

O Lord, how man - i - fold, how man - i - fold are Thy works; in  
in wis-dom,

wis - dom, in wis - dom hast Thou made them all. O Lord, how  
wis - - - - - dom,

man - i - fold, how man - i - fold are Thy works, in wis - dom hast Thou  
Thy works,  
In

The earth,  
made them all, in wisdom hast Thou made them all. The earth is full,..... is full  
all..... The earth is full, is full,  
wisdom hast Thou made them all, in wisdom hast Thou made them all. The earth is full

O Lord, how Manifold are Thy Works.—Concluded.

of Thy rich - es. Praise the Lord, O my soul, and for - get not

This system contains the first two staves of music. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). The music features a mix of eighth and sixteenth notes, with some rests indicated by 'x' marks.

all..... His ben - e - fits. Praise the Lord, praise the Lord.

This system contains the next two staves of music. It begins with the instruction 'D.S.' (Da Capo) above the first staff. The music continues with similar notation to the first system, ending with a double bar line.

248. Minuetto.

Beethoven.

This system contains the first two staves of the Minuetto. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The music is characterized by a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

This system contains the next two staves of the Minuetto. The notation continues with the same key signature and time signature, featuring various rests marked with 'x'.

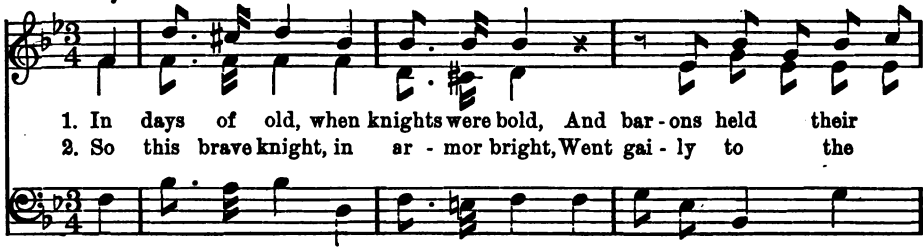
This system contains the final two staves of the Minuetto. It begins with the instruction 'D.C.' (Da Capo) above the first staff. The piece concludes with a final cadence in the right hand.

# 249. A Warrior Bold.

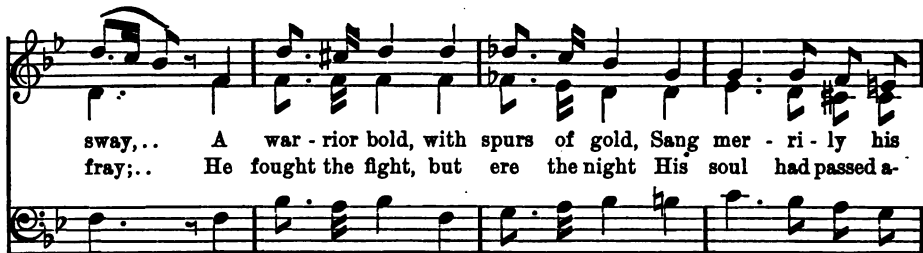
E. Thomas.

S. Adams, arr.

Melody in lowest voice. BOYS IN UNISON.



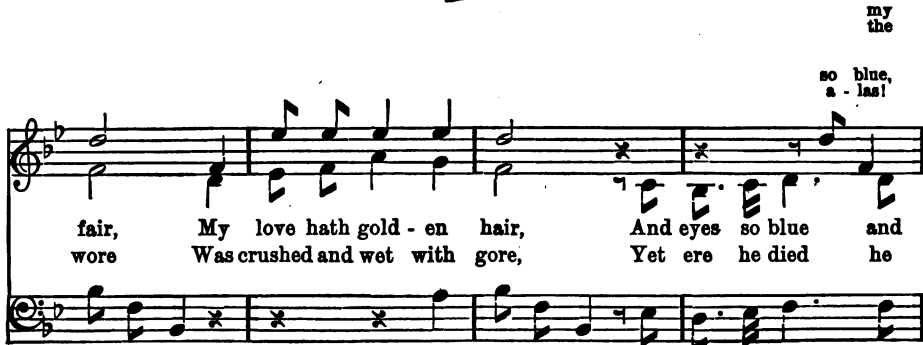
1. In days of old, when knights were bold, And bar-ons held their  
2. So this brave knight, in ar-mor bright, Went gai-ly to the



sway,.. A war-rior bold, with spurs of gold, Sang mer-ri-ly his  
fray;.. He fought the fight, but ere the night His soul had passed a-



lay, Sang mer-ri-ly his lay: "My love is young and  
way, His soul had passed a-way. The plighted ring he



fair, My love hath gold-en hair, And eyes so blue and  
wore Was crushed and wet with gore, Yet ere he died he

love is fair,  
ring he wore

hath gold-en hair,  
was wet with gore,

my  
the

so blue,  
a-las!

# A Warrior Bold.—Concluded.

so true,  
he cried,

heart so true, That none with her com - pare. So what care I, though  
brave - ly cried, "I've kept the vow I swore, So what care I, though

death be nigh, I'll fight for love or die, So what care I, though  
death be nigh, I've fought for love and die, So what care I, though

death be nigh, I'll live for love or die." death be nigh, I've fought for love, I've

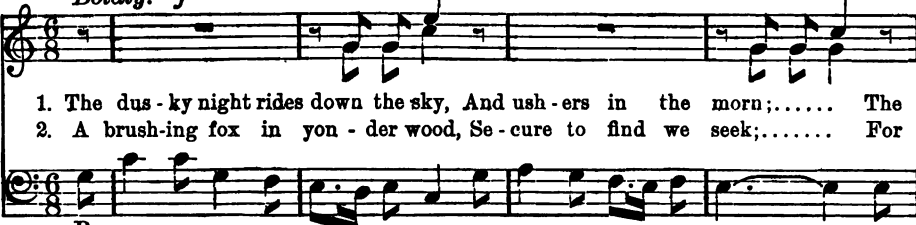
fought for love, I've fought for love, For love, for love I die."

# 250. A Hunting We Will Go.

Fielding.

Old Tune.

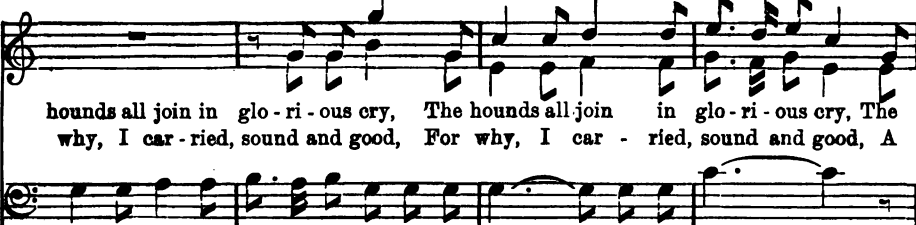
*Boldly. f* Tal - ly ho! Tal - ly ho!



1. The dus - ky night rides down the sky, And ush - ers in the morn;..... The  
2. A brush - ing fox in yon - der wood, Se - cure to find we seek;..... For

Boys.

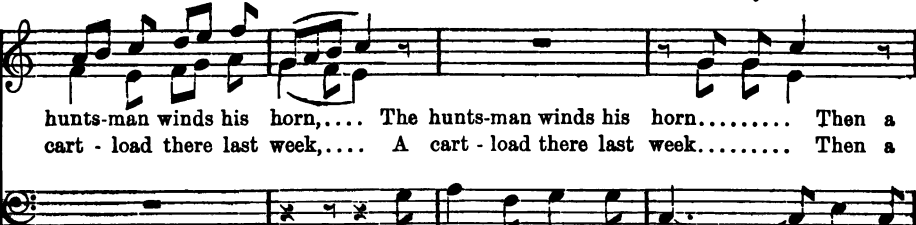
Tal - ly ho!



hounds all join in glo - ri - ous cry, The hounds all join in glo - ri - ous cry, The  
why, I car - ried, sound and good, For why, I car - ried, sound and good, A

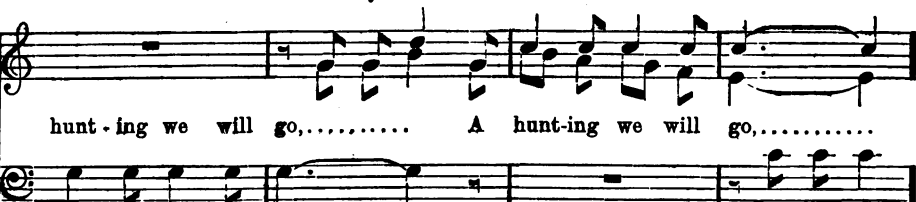
Tal - ly ho!..... tal - ly ho!.....

Tal - ly ho!



hunts-man winds his horn,.... The hunts-man winds his horn..... Then a  
cart - load there last week,.... A cart - load there last week..... Then a

Tal - ly ho!



hunt - ing we will go,..... A hunt - ing we will go,.....

Tal - ly ho!

A Hunting We Will Go.—Concluded.

Tal - ly ho! tal - ly ho! tal - ly ho!...

A hunt-ing we will go,..... A hunt - ing we will go...

*ff* Tal - ly ho! tal - ly ho! tal - ly ho! Tal - ly ho! tal - ly ho!

(Echo.) *pp*

251. Aria.

"Norma." Bellini.

A.-T.

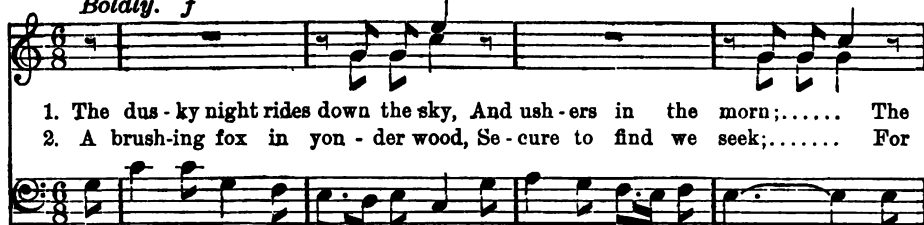


# 250. A Hunting We Will Go.

Fielding.

Old Tune.

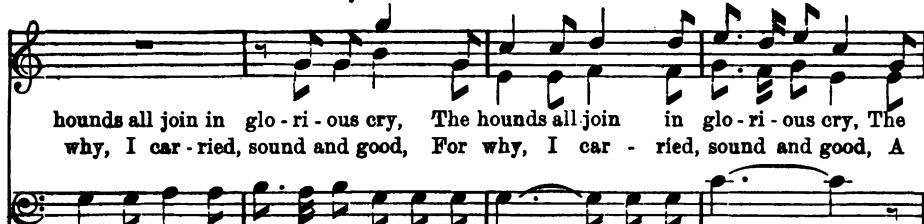
*Boldly. f* Tal - ly ho! Tal - ly ho!



1. The dus - ky night rides down the sky, And ush - ers in the morn;..... The  
2. A brush - ing fox in yon - der wood, Se - cure to find we seek;..... For

Boys.

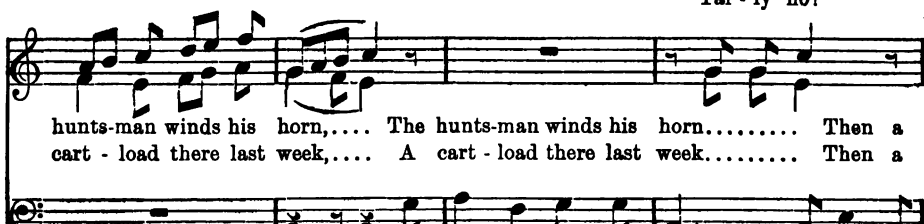
Tal - ly ho!



hounds all join in glo - ri - ous cry, The hounds all join in glo - ri - ous cry, The  
why, I car - ried, sound and good, For why, I car - ried, sound and good, A

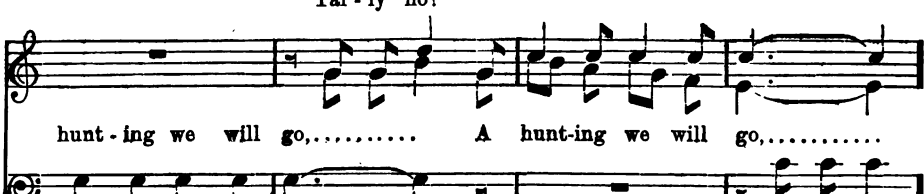
Tal - ly ho!..... tal - ly ho!.....

Tal - ly ho!



hunts-man winds his horn,.... The hunts-man winds his horn..... Then a  
cart - load there last week,.... A cart - load there last week..... Then a

Tal - ly ho!



hunt - ing we will go,..... A hunt - ing we will go,.....

Tal - ly ho!

# A Hunting We Will Go.—Concluded.

Tal-ly ho! tal-ly ho! tal-ly ho!...

A hunt-ing we will go,..... A hunt - ing we will go....

This musical score is for the song 'A Hunting We Will Go.—Concluded.' It features a treble and bass staff. The melody is in G major (one sharp) and 4/4 time. The lyrics are 'A hunt-ing we will go,..... A hunt - ing we will go....'. The music is written in a simple, folk-like style with eighth and sixteenth notes.

(Echo.)  
*pp*

*ff*

Tal-ly ho! tal-ly ho! tal-ly ho! Tal-ly ho! tal-ly ho!

This musical score is for the echo section of the song. It features a treble and bass staff. The melody is in G major (one sharp) and 4/4 time. The lyrics are 'Tal-ly ho! tal-ly ho! tal-ly ho! Tal-ly ho! tal-ly ho!'. The music is written in a simple, folk-like style with eighth and sixteenth notes. The first staff is marked *ff* (fortissimo) and the second staff is marked (Echo.) *pp* (pianissimo).

## 251. Aria.

"Norma." Bellini.

A.-T.

This musical score is for the aria '251. Aria.' by Bellini. It features a single staff with a treble clef. The key signature is G major (one sharp) and the time signature is 4/4. The melody is written in a simple, folk-like style with eighth and sixteenth notes. The lyrics are 'A.-T.'.


# 252. The Clang of the Forge.

Henry Vaughan.

Paul Rodney, arr.

*Allegro maestoso.*

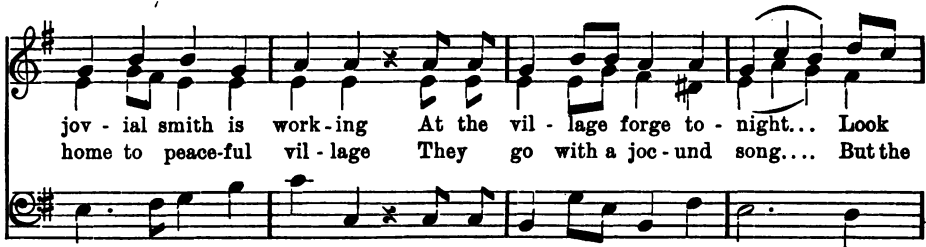
*p*



1. The fur-nace fires are shin-ing Thro' the dark-ness clear and bright, For the  
2. The har-vest moon is ris-ing And the reap-ers pass a-long, As...

*mf*

Melody in lowest voice.

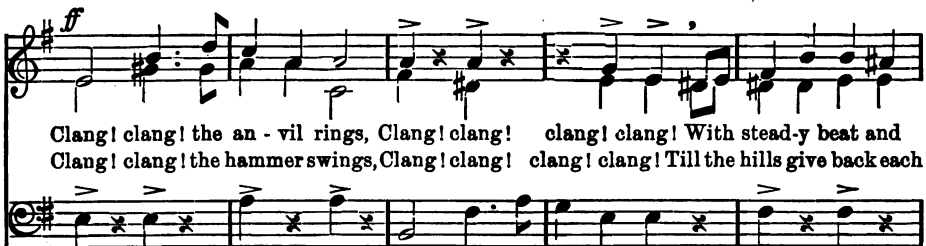


joy-ial smith is work-ing At the vil-lage forge to-night... Look  
home to peace-ful vil-lage They go with a joc-und song... But the



up! how the sparks are fly-ing, The iron is all a-glow;.....  
smith must still be work-ing, The sparks fly all a-round;.....

*f*



Clang! clang! the an-vil rings, Clang! clang! clang! clang! With stead-y beat and  
Clang! clang! the hammer swings, Clang! clang! clang! clang! Till the hills give back each

Clang! clang! clang! clang! Clang! clang! the hammer swings, Clang! clang!  
Clang! clang! clang! clang! Clang! clang! the an-vil rings, Clang! clang!

# The Clang of the Forge.—Continued.

*Allegro vivace.*

*mf*

slow, clang! }  
sound, clang! }

Clang! clang! clang! clang! clang! Ding! dong!

*rall.*

clang! clang! With..stead - y beat and slow.  
clang! clang! Till the hills give back each sound.

Ding! dong!

*f*

*f*

ding! dong! ding! dong! ding! Work and sing,

*mp*

join in the song, Ham-mer and an - vil bright! Ding! dong!

*mp*

make the hills ring With the clang of the forge to - night! Ding! dong!

*f*

ding! dong! ding! dong! ding! dong! Ding! dong!

*f*

ding! dong! ding! dong! ding! On mountain and lake The

*mp*

join in the song, Hammer and an - vil bright! Ding! ding! ding!

# The Clang of the Forge.—Concluded.

*f*

ech - oes a - wake with the clang of the forge, ding dong,.... With the  
 dong! ding! dong! With the clang of the forge,..... With the  
 clang of the forge, Ding! dong!.... ding! dong! ding! dong! ding! dong!  
 clang of the forge,..... to - night,.....

Detailed description: This is a musical score for a piece titled 'The Clang of the Forge.—Concluded.' It is written for two staves, treble and bass clef, in a key with three sharps (F#, C#, G#). The tempo or dynamics are marked with a forte 'f' at the beginning. The lyrics are interspersed with the musical notation, including 'ech - oes a - wake with the clang of the forge, ding dong,.... With the', 'dong! ding! dong! With the clang of the forge,..... With the', 'clang of the forge, Ding! dong!.... ding! dong! ding! dong! ding! dong!', and 'clang of the forge,..... to - night,.....'. The score includes various musical notations such as eighth notes, quarter notes, and rests, with some notes marked with 'x'.

## 253. Gentle Flowers.

"Faust." Gounod.

Detailed description: This is a musical score for a piece titled 'Gentle Flowers.' It is written for two staves, treble and bass clef, in a key with one sharp (F#). The score is divided into two main sections, labeled '1' and '2'. Section 1 consists of two staves of music. Section 2 consists of two staves of music, with a repeat sign at the beginning. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The overall style is characteristic of late 19th-century piano music.

# 254. Under the Greenwood Tree.

W. Shakespeare.

W. Marchand, Jr.

*mf* **Brightly.**

1. Un-der the greenwood tree, Who loves to lie with me, And tune his mer-ry  
2. Who doth ambi-tion shun, And loves to lie i' the sun, Seeking the food he

And tune.....  
Who doth.....

note eats Un - to the sweet bird's throat,— } Come hith-er, come hither, come  
And pleased with what he gets,— } *legato.*

..... his mer : : : : ry note, } Come hith - er, come  
..... am - bi : : : : tion shun, }

*cres. e rit.* *ff a tempo.*  
hith-er, come hither, Un-der the greenwood tree. Here shall he see no  
hith - er,

en - e - my But win - ter and rough wea - ther.

# 255. March of Priests.

"Die Zauberflöte." Mozart.

Sec. A. *Andante*.

First system of music for Section A. Treble and Bass staves. Treble clef, key signature of one flat (B-flat). Bass clef, key signature of one flat (B-flat). Treble staff has a common time signature 'C'. Bass staff has a common time signature 'C'. Dynamics include *mf* (mezzo-forte) and *p* (piano).

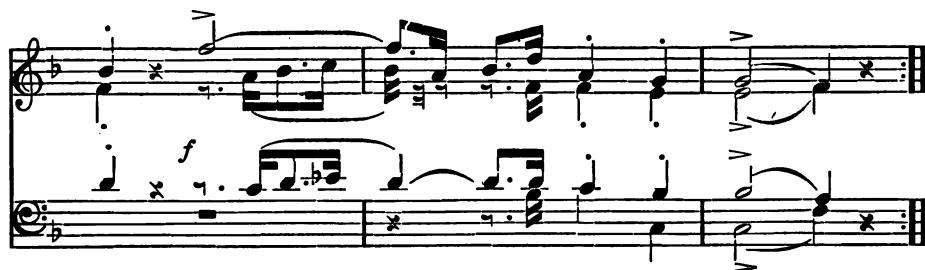
Second system of music for Section A. Treble and Bass staves. Treble clef, key signature of one flat (B-flat). Bass clef, key signature of one flat (B-flat). Treble staff has a common time signature 'C'. Bass staff has a common time signature 'C'. Dynamics include *p* (piano).

Third system of music for Section A. Treble and Bass staves. Treble clef, key signature of one flat (B-flat). Bass clef, key signature of one flat (B-flat). Treble staff has a common time signature 'C'. Bass staff has a common time signature 'C'. Dynamics include *p* (piano).

Fourth system of music for Section A. Treble and Bass staves. Treble clef, key signature of one flat (B-flat). Bass clef, key signature of one flat (B-flat). Treble staff has a common time signature 'C'. Bass staff has a common time signature 'C'. Dynamics include *p* (piano). Includes the instruction "Omit when Sec. B is to follow." and "Leading to Sec. B."

Section B. Treble and Bass staves. Treble clef, key signature of one flat (B-flat). Bass clef, key signature of one flat (B-flat). Treble staff has a common time signature 'C'. Bass staff has a common time signature 'C'. Dynamics include *p* (piano).

March of Priests.—Concluded.



256. While Thee I Seek.

I. Watta.

Melody in A.-T.

Dr. Dykes.

My wish  
Thy hand - es  
I

The first system of the musical score for 'While Thee I Seek.' is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It features a melody with quarter and eighth notes. Below the staff, two verses of lyrics are provided. The lower staff is in bass clef, providing a harmonic accompaniment with quarter and eighth notes.

1. While Thee I seek, pro- tect - ing Power, Be my vain wish - es stilled;  
2. In each e - vent of life how clear Thy rul - ing hand I see;

The second system of the musical score continues the melody and accompaniment. It also consists of two staves in the same key signature and time signature. The lyrics for this system are provided below the staff.

And may this con - se - cra - ted hour With bet - ter hopes be filled.  
Each bless - ing to my soul more dear, Be - cause conferred by Thee.



# 257. Berceuse.

W. C. Bennett.

Barnby, arr.

*Andante con moto.*

*pp*

1. Lul - la - by! O lul - la - by! Ba - by, hush that lit - tle cry!  
2. Lul - la - by! O lul - la - by! Hush'd are all things far and nigh;

Light is dy - ing, Bats are fly - ing,  
Flow'rs are clos - ing, Birds are re - pos - ing,

*rall. e dim.*

Bees to - day with work..... have done. Lo,  
All sweet things with life..... have done. Sweet,

Bees to - day with work have done.  
All sweet things with life have done.

*pp*

Lo, till comes the mor-row's sun, Let sleep kiss those bright eyes dry,  
Sweet, till dawns the morn-ing sun, Sleep, then kiss thy blue eyes dry,  
Lul - la - by! Lul - la, lul - la - by,

# Berceuse.—Concluded.

1

Lul - la, lul - la, lul - la, lul - la - by!  
Lul - la, lul - la - by! O lul - la - by, lul - la -

*cres.* *mf*

by! O lul - la - by, lul - la - by! O lul - la - by, lul - la -

*dim.* *p* 2

by,..... O..... Lul - la, lul - la, lul - la, lul - la - by,  
Lul - la, lul - la - by! O lul - la -

*pp* *ppp*

by, lul - la - by! O, lul - la - by, lul - la - by!....

# 258. The Sleeping Camp.

BASS SONG.

W. Parks.

Ed. St. Quentin, arr.

*Alla marcias. The vocal accomp. to be sung softly.*

*mf*

FINE.

La, la, la, la, etc.

A.-T.

1. Dim-ly the stars shine in the sky,  
2. Brightly the stars shine from above

*p*

*mf*

1. Dim-ly the stars shine in the sky,  
2. Brightly the stars shine from a - bove

Thro' the  
On my

Thro' the murky veil of night, the veil of night;  
On my dear old home again, my dear old home;

Faintly the moon  
Sweetly with smiles

*mf*

mur - ky veil of night;  
dear old home a - gain;

Faintly the moon  
Sweetly with smiles

beams from on  
she whom I

beams from on high O'er the tents so still, so still and white.  
she whom I love Shall... ban - ish, ban - ish care and pain.

*marcato.*

high  
love

O'er the tents so still and white..... While by the  
Shall... ban - ish care and pain..... Ah! never -

# The Sleeping Camp.—Continued.

While by the fire my watch, my watch I am keep - ing, my com - rades  
Ah! nev - er - more I'll grieve thee, for war is end - ed, with vic - t'ry

camp - fire red - ly gleam - ing my watch I'm keep - ing, my com - rades  
more, my own, I'll grieve thee, for war has end - ed, with vic - t'ry

sleep - ing, home and loved ones dream - ing, dream - ing,  
splen - did, ne'er a - gain shall part - ing grieve thee,

sleep - ing, Each of his home and loved ones dream - ing, Till trumpets  
splen - did, Oh, ne'er a - gain shall part - ing grieve thee, A cap - tive

trum - pets call at morn - ing light.  
cap - tive I in love's soft chain.

*lento. p*

call at morn - ing light..... How ma - ny brave hearts, to our  
I, in love's soft chain..... 'Twas but a dream! the camp is

brave hearts,  
a dream,

Oh, brave hearts!

*rall.*

sor - row, Shall sleep the sleep of death to - mor - row!  
wak - ing, The trum - pet on our slum - bers break - ing!

# The Sleeping Camp.—Concluded.

*Tempo di marcia, marcato.*

*f*

Rouse ye, my comrades, rouse ye, Proudly the flag waves o'er ye,  
Rouse ye, my comrades, the flag waves o'er ye,

*risoluto.*

Strong in your right, Dash thro' the fight, Con-quer or die for lib - er - ty!

*ff* *D.C.*

## 259. St. Mary's Chimes.

*Cobb.*

# 260. The Meeting of the Waters.

Thomas Moore.

Irish Air, arr.

1. There is not in this wide world a val - ley so sweet As the  
 2. Sweet... vale of A - vo - ca! how calm could I rest In the

vale in whose bo - som the bright wa - ters meet. Oh, the last rays of  
 bo - som of shade with the friends I love best; Where the storms which we

feel - ing and life must de - part Ere the bloom of that val - ley shall  
 feel in this cold world would cease, And our hearts, like thy wa - ters, be

*rit.* *a tempo.* *rall e dim.*  
 fade from my heart, Ere the bloom of that val - ley shall fade from my heart.  
 min - gled in peace, And our hearts, like thy wa - ters, be min - gled in peace.

# 261. My Love Dwelt in a Northern Land.

Andrew Lang.

Edward Elgar, arr.

My love dwelt in a northern land, A dim tow'r in a for-est green was his;  
land, ..... A dim.... tow'r was his;

*pp a tempo.*  
And far a-way the sand and gray... wash of the waves were seen, The  
and far..... a-way..... the waves

wov - en for-est boughs between; And thro' the northern summer night The sunset  
night.....

*pp*  
slow - ly, slow - ly died a - way,... And herds of strange deer, sil - - -  
..... The sun - set strange deer, sil-ver

My Love Dwelt in a Northern Land.—Continued.

..... ver white, Came gleaming through the for - est gray, And fled like ghosts be-  
white,

*f* *dim.* *p* *rall.*

*f* *dim.* *rall.*

fore the day. And oft..... that month..... we  
And oft that month we watch'd the moon, And

*pp* *ppp* *ppp*

watch'd the moon..... Wax great..... and white..... o'er  
oft that month we watch'd the moon Wax great and white o'er wood and lawn, Wax

wood and lawn,.....  
great and white o'er wood and lawn, And oft that month we watch'd the moon,

*mf* *dim.* *p* *mf* *dim.* *p*



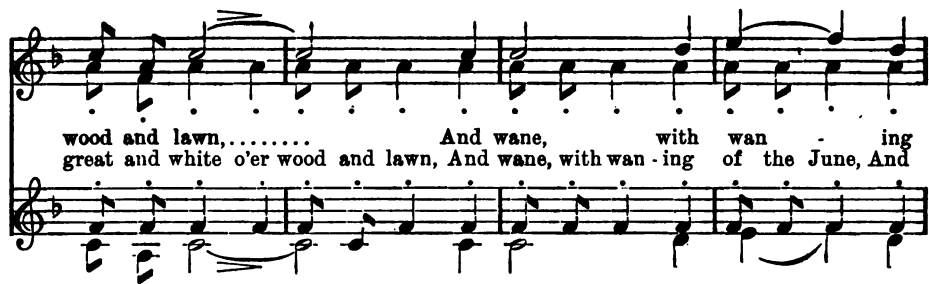
# My Love Dwelt in a Northern Land.—Continued.



Wax great..... and white..... o'er  
And oft that month we watch'd the moon Wax great and white o'er wood and lawn, Wax



great and white, etc.



wood and lawn,..... And wane, with wan - ing  
great and white o'er wood and lawn, And wane, with wan - ing of the June, And



of the June.....  
wane, with wan-ing of the June, Till, like a brand for bat - tle drawn, She



fell,.....  
fell, fell, she fell, and flamed in a wild dawn....  
rit. p pp lento. rall.

# My Love Dwelt in a Northern Land.—Continued.

*p* Tempo 1 mo.

green still gir - dles round

I know not if the for - est green still gir - dles, gir - dles round that cas - tle  
green..... still

*pp*  
gray, I know not if..... the boughs be - tween..... The white deer  
I know..... not if

*f* *pp*  
van - ish ere the day; *ppp*  
The grass..... a - bove..... my  
The grass a - bove my love is green, The *ppp*

*ffz > p* *rit.*  
love is green.....  
grass a - bove my love is green, His heart is cold - er than the clay.  
cold, cold - er than the

*fz*

My Love Dwelt in a Northern Land.—Concluded.

clay, His heart.... is cold - er, cold - er than the clay.....

cold - er than the clay, cold - er than the clay.....

*rall.* *ppp*

*rall.* *ppp*

262. The Boatie Rows.

John Ewen.

*Allegretto.*

Scotch Melody.

1. O weel may the boat-ie row, and bet-ter may she speed! And weel may the  
2. I cast my line in Lar-go Bay And fish-es I caught nine; There's three to boil, and

boat - ie row, That wins the bairns' bread. } The boat-ie rows, the boat-ie rows, The  
three to fry, And three to bait the line. }

boat - ie rows in-deed! And hap-py be the lot of a' That wish-es her to speed!

# 263. Then Shall the Righteous.

"Elijah." Mendelssohn, arr.

*Andante.*



Then, then shall the righteous shine forth as the sun in their heav'nly



Fa-ther's realm; Shine forth as the sun in their heav'nly Fa-ther's realm.



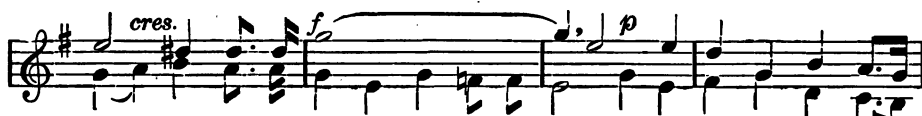
Then shall the righteous shine forth in their heav'n-ly Fa-ther's  
Then shall the righteous shine forth in their heav'nly Father's



realm, As the sun, as the sun,..... in their heav'nly Fa-ther's realm.  
realm, As the sun, the sun



Then, then shall the righteous shine forth as the sun in their heav'nly Father's realm;



Shine forth as the sun..... in their heav'nly Fa-ther's  
sun, shine forth as the sun,



realm. Then shall the right-eous shine in their heav'nly Fa-ther's realm.

264. Thanks be to God.

"Elijah." Mendelssohn.

Thanks be to God! He la - veth the thirsty land. Thanks be to God! He

la - veth the thirsty land, the thirs - ty land. Thanks be to God! He

la - veth the thirsty land. The wa-ters gath - er, they rush a-long, they are

lift - ing their voi - ces. Thanks be to God! He la - veth the thirs - ty

Thanks be to God.—Concluded.

Thanks be to God!

land..... Thanks.....  
land. Thanks be to God! He la - veth the thirs - ty land.

This musical score is for a two-part setting of 'Thanks be to God!'. The top part is in treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom part is in bass clef with the same key signature and time signature. The lyrics are written below the notes, with some words like 'land' and 'Thanks' appearing multiple times with ellipses indicating a longer note value.

265. Air. And They Shall Shine.

A.-T. "Holy City." Gaul.

And they shall shine as the brightness of the firm - a - ment,  
and as the stars, the stars for - ev - er, For - ev - er and  
ev - er, for - ev - er and ev - er, shine..... for  
ev - er and ev - er, For - ev - - er and ev - er, They shall  
shine for - ev - er, shine..... for - ev - - er.

This musical score is for a single melodic line in treble clef, key of D major (two sharps), and 4/4 time. It is labeled 'A.-T.' and '"Holy City." Gaul.'. The lyrics are written below the notes, with some words like 'for - ev - er' appearing multiple times with ellipses indicating a longer note value.

# 266. Snow-Flakes.

*Allegro non troppo.*

Longfellow.

F. H. Cowen, arr.

1. When-e'er a snow-flake leaves the sky, It turns and  
2. And when a snow-flake finds a tree, "Good-day," it

turns to say, "Good-bye! Good-bye, dear cloud, so cool and gray, Good-bye, dear  
says, "good-day to thee! Thou art so bare and lone-ly, dear, Thou art so  
A.-T. optional.

cloud, so cool and gray!" Then light-ly trav-els on its way  
bare and lone-ly, dear! I'll rest and call my

com-rades here." 1=6 But when a snow-flake, brave and

But when a snow-flake, brave and meek, Lights

# Snow-Flakes.—Concluded.

meek, Lights on a ro - - sy maid - en's cheek, It starts—  
on..... a ro - sy maid - - - en's cheek, It starts—

*a tempo. tranquillo.* *mf*

*pp* 4=1 "How warm  
"How warm..... and soft the day, how warm and soft the day, 'Tis

*pp*

*poco piu vivo. cres.* *f* *Lento.*

sum - mer, 'tis sum - mer, 'tis sum - - mer," And it

*pp* *rit.*

7=5 8=1  
melts, And it melts.. a - way, it melts.. a - way.



# 267. Let Erin Remember.

Thomas Moore.

*f Animato.*

1. Let E - rin re - mem - ber the days of old, Ere her faith-less sons be-  
 2. On Lough Neagh's bank as the fisherman strays, When the clear cold eve's de-

tray'd.. her, When Ma - la - chi wore the col - lar of gold Which he  
 clin - ing, He sees the round tow'rs of oth - er days In the

won from her proud in - va - der, When her kings, with stand - ard of  
 wave.... be - neath him shin - ing! Thus shall mem - 'ry oft - en in

green un - furl'd, Led the Red Branch Knights to dan - - ger, Ere the  
 dreams sub - lime Catch a glimpse of the days that are o - - ver; Thus,

Let Erin Remember.—Concluded.

em'-rald gem of the west-ern world Was set in the crown of a stran-ger.  
sigh-ing, look thro' the waves of time For the long-faded glo-ries they cov-er.

268. Let Us All Go Maying.

BALLAD MADRIGAL.

R. L. De Pearsall.

*Animato.*

1. Let us all go May-ing. Through the green-wood stray-ing,  
2. Ye that are for pleas-ure, Trip with us a mea-sure,  
3. Care was sent to spite us, Mu-sic to de-light us,

*p* *cres.* *f* *lento.*  
Fa, la, la, la, la, la, la, la, la, la, la, We chaunt it and play.

*pp* *rit.* *ff a tempo.*  
Oh, 'tis mer-ry when we're sing-ing In the month of May.

# 269. Bring Back My School-days to Me.

Myn Reed.

W. Marchand.

*Moderato.*

1. When beau - ti - ful school-days are o - ver, And grown men and  
2. We long for our play - mates of child - hood, Who play'd with us  
3. O beau - ti - ful, beau - ti - ful school - days, O could your sweet

A.-T.

wo - men are we,..... Tho' gone, we will think of them  
day af - ter day,..... And lit - tle we dream'd how we  
mem - 'ry re - main..... Thro' all of our pleas - ures and

*rit.*

ev - er, O bring back my school-days to me,.....  
lov'd.... them, Un - til they had gone far a - way,.....  
sor - rows, And bring back our school-days a - gain,.....

*rit.*

to - me,.....  
a - way,.....  
a - gain,.....

bring.. back... those days... to me.....

*cres.* *dim.*

# Bring Back My School-days to Me.—Concluded.

## CHORUS.

*p*  
Bring back, O bring back, Bring back my school-days to me.....

me, to me!  
Bring back, O bring back, Bring back my school-days to me.....

*cres.*  
*f*  
Sweet days of pleas - ure, Days that were hap - py and free,...

*dim.*  
*p* *pp rit.*  
Bring back, O bring back, Bring back my school-days to me....

# 270. The Two Grenadiers.

Heine, tr.

B. Schumann.

Melody in the Bass.

From Rus - sia were com - ing two gren - a - diers, As  
But when they ar - rived at the Ger - man frontier, Their

pris - 'ners long since they'd been tak - en. For then they first heard of the  
brave hearts were sore - ly..... shak - en.

sor - row - ful news, That France's do - min - ion had van - ished, De -

feat - ed and scat - tered her arm - y of yore, And the Emp'r'or, the Em - p'r'or was

# The Two Grenadiers.—Continued.

ban-ished. How bit - ter - ly wept the two gren - a - diers, When

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note G4, followed by a quarter rest, then a half note A4, and continues with eighth and sixteenth notes. The piano accompaniment (bass clef) starts with a half note G2, followed by a quarter rest, then a half note A2, and continues with eighth and sixteenth notes. The lyrics are positioned below the vocal staff.

hear - ing the ter - ri - ble sto - ry. At last one said, "Once more my

This system contains the next two staves of music. The vocal line continues with eighth and sixteenth notes. The piano accompaniment provides a steady rhythmic accompaniment with eighth and sixteenth notes. The lyrics are positioned below the vocal staff.

wounds With fev - er are burn - ing and go - ry." The oth - er

This system contains the next two staves of music. The vocal line features a half note G4, followed by a quarter rest, then a half note A4, and continues with eighth and sixteenth notes. The piano accompaniment continues with eighth and sixteenth notes. The lyrics are positioned below the vocal staff.

said, "My song is sung, I would that I were dy - ing, But

This system contains the final two staves of music on this page. The vocal line concludes with a half note G4, followed by a quarter rest, then a half note A4, and continues with eighth and sixteenth notes. The piano accompaniment continues with eighth and sixteenth notes. The lyrics are positioned below the vocal staff.

# The Two Grenadiers.—Continued.

I've a wife and child at home For bread on me re - ly-ing." "What matters

wife or child to me? A heav - i - er care has a - ris - en. Let them

beg or starve if they hungry are! My Em-p'ror is ly - ing in pri - son. O

*p*  
O comrade, grant my dying pray'r,  
comrade, grant my dy-ing prayer.... I feel my hours are number'd. Take

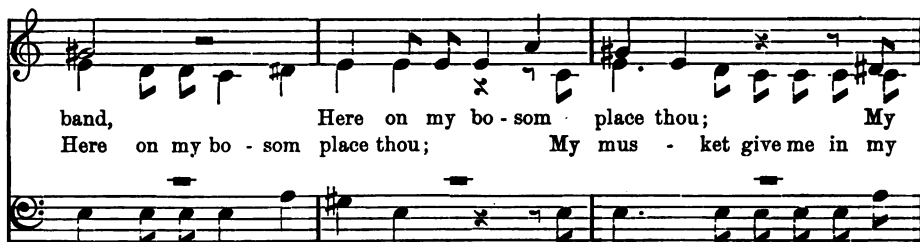
The Two Grenadiers.—Continued.



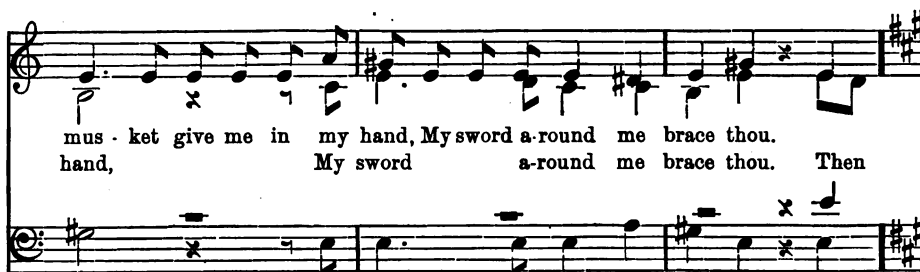
with thee my bod - y to well-lov'd France, 'Tis there I would qui - et - ly



slum - ber. My le - gion's cross with rud - dy band, My le gion's cross with rud - dy



band, Here on my bo - som place thou; My  
Here on my bo - som place thou; My mus - ket give me in my



mus - ket give me in my hand, My sword a-round me brace thou.  
hand, My sword a-round me brace thou. Then



The Two Grenadiers.—Concluded.

*f* *Maestoso.*

will I list-en and lie so still, Like sen-try guarding the for-ces,

This system of musical notation is in G major (one sharp) and 2/4 time. It features a melody in the treble clef and a bass line in the bass clef. The melody consists of eighth and quarter notes, while the bass line is primarily quarter notes. The lyrics are written below the staff.

Un - til the sound of can-non I hear, And tramping and neighing of horses.

The second system continues the melody and bass line. The melody includes some beamed eighth notes. The lyrics are aligned with the notes.

Then o - ver my grave will my Em-per-or ride, While swords flash brightly and rattle,

The third system continues the piece. The melody has some sixteenth-note passages. The lyrics are written below the staff.

While swords flash bright-ly and rat - tle. Then armed to the teeth will I

The fourth system continues the melody and bass line. The lyrics are written below the staff.

rise from the grave For my Em-p'ror, my Em - p'ror to bat - tle!

The fifth and final system of the piece. The melody ends with a double bar line. The lyrics are written below the staff.

# PART III.

## VI. SONGS—SPECIAL AND DEVOTIONAL.

### 271. Duet. The Lord is My Shepherd,

Henry Smart.

*Andante non lento.*

The Lord is my shepherd, I nev - er shall want, For  
For Thou art my shepherd and with me al - way, Thy

lack of His mer - cies my soul shall not pant; In pleas - ant green  
rod and Thy staff are my com - fort and stay; My ta - ble Thou

pas - tures I dai - ly a - bide, He leads me the peaceful still  
spreadest in pres - ence of foes, My head Thou an - noint - est, my

wa - ters be - side. My soul He re - stor - eth, and for His name's sake The  
cup o - ver - flows.

The Lord is My Shepherd.—Continued.

Yea, 'though I pass  
path of true right - eous-ness bids me, bids me to take, Yea,

thro' death's dark val - ley and shade, I will not by e - vil be  
'though I pass thro' death's dark shade, I will not by

ev - er dis-mayed, I will not by e - vil be ev - er dis -  
e - vil be ev - er dis - may'd, by e - - vil be ev - er dis -

*p* *rit.* *a tempo.*  
mayed. The Lord is my Shepherd, I nev - er shall want.  
*rit.* *a tempo.*

# The Lord is My Shepherd.—Concluded.

2 Sop.

Thy good-ness and mer-cy shall fol-low me still, While life's ear-nest

du-ties I dai-ly ful-fill, Till joy-ous my spir-it shall  
my spir-it shall

claim its re-ward, And dwell ev-er-more in the house of the  
claim its re-ward, And dwell ev-er-more in the

Lord, and dwell ev-er-more.. in the house of the Lord. The  
house of the Lord, ev-er-more..

Lord is my Shep-herd, I, nev-er shall want..

## 272. Stars of the Morning.

Dr. Neale.  
Bass optional.

H. Smart, arr.

1. Stars of the morn-ing, so glo-rious-ly bright, Filled with ce-  
2. These are Thy min-is-ters, these dost Thou own, God of Sa-

les-ti-al splen-dor and light, These that, where night nev-er  
ba-oth, the near-est Thy throne; These are Thy mes-sen-gers,

fol-low-eth day, Raise the "Thrice Ho-ly" song ev-er and aye.  
these dost Thou send, Help of the help-less ones! man to de-fend.

## 273. Evening Hymn.

J. Ellerton.  
Bass optional.

H. J. Gauntlett, arr.

1. Our day of work is done, The eve-ning shad-ows fall; But  
2. A-round the throne on high, Where night can nev-er be, The

Evening Hymn.—Concluded.

pass not from us with the sun, True Light that light - eth all.  
white - robed harp - ers of the sky Bring cease - less hymns to Thee.

274. We are but Strangers Here.

T. H. Taylor.

A. Sullivan.

1. We are but stran-gers here, Heav'n is our home; Earth is a  
2. What tho' the tem - pest rage? Heav'n is our home; Short is our

des - ert drear, Heav'n is our home. Dan - ger and sor - row stand  
pil - grim - age, Heav'n is our home. And Time's wild, win - try blast

Round us on ev-'ry hand, Heav'n is our fa - ther - land, Heav'n is our home.  
Soon shall be o - ver - past, We shall reach home at last, Heav'n is our home.

# 275. Thanksgiving.

Alice E. Allen.

Edward Winquist.

*mp Gracefully.*

1. For the still, white days of win-ter, With its fair and fros-ty bow'rs; For the  
2. For the hap-py har-vest sea-son, For the ripe nuts fall-ing down; For the  
For the  
For the

ro - sy buds of A - pril; For the sum-mer's wealth of flow'rs, Flow'rs in  
fra - grant ap - ples turn - ing Warm wine, red, or gold - en brown; For the  
ro - - sy buds of A - - - - pril,  
fra - grant ap - ples turn - - - - ing,

pink and pur - ple clus - ters, Flow'rs in white and crim-son banks— } For the  
wheat in wa - vy bil - lows, For the corn in shin - ing ranks— }  
For the

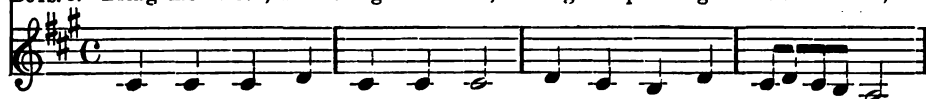
whole glad year to - geth - er,  
O the world's..... brim - ful of thanks.  
O the world's

# 276. Good King Wenceslas.

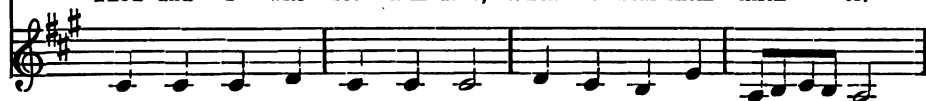
Old Carol,



CHO. 1. Good King Wen - ces - las look'd out On the Feast of Ste - phen,  
Boys. 2. "Hith - er, page, and stand by me, If thou know'st it tell - ing,  
Boys. 3. "Bring me flesh, and bring me wine, Bring me pine logs hith - er;



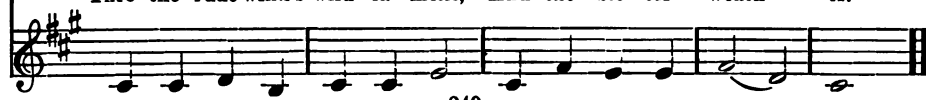
When the snow lay round a - bout, Deep, and crisp, and e - - ven;  
Yon - der peas - ant, who is he? Where and what his dwell - ing?"  
Thou and I will see him dine, When we bear them thith - er."



Bright - ly shone the moon that night, Tho' the frost was cru - el,  
GIRLS. "Sire, he lives a good league hence, Un - der - neath the mount - ain,  
CHO. Page and mon - arch, forth they went, Forth they went to - geth - er;



When a poor man came in sight, Gath'ring win - ter fu - - el.  
Right a - gainst the for - est fence, By Saint Ag - nes' fount - ain."  
Thro' the rude wind's wild la - ment, And the bit - ter weath - er.





BASS optional.

1. Praise to God, im - mor - tal praise, For the love that crowns our days;  
 2. All the plen - ty sum - mer pours; Au - tumn's rich o'er - flow - ing stores;  
 3. Peace, pros - per - i - ty, and health, Pri - vate bliss, and pub - lic wealth;  
 4. As Thy prospering hand hath blest, May we give Thee of our best;

Boun - teous source of ev - 'ry joy, Let Thy praise our tongues em - ploy:  
 Flocks that whit - en all the plain; Yel - low sheaves of rip - en'd grain:  
 Knowl - edge with its gladd'ning streams, Pure re - lig - ion's ho - lier beams:  
 And by deeds of kind - ly love For Thy mer - cies grate - ful prove:

All to Thee, our God, we owe, Source whence all our bless - ings flow.  
 Lord, for these our souls shall raise Grate - ful vows and sol - emn praise.  
 Lord, for these our souls shall raise Grate - ful vows and sol - emn praise.  
 Sing - ing thus thro' all our days, Praise to God, im - mor - tal praise.

## 278. Praise, O Praise.

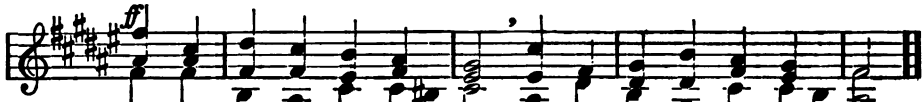
R. S. Trend.

THANKSGIVING HYMN.

German.

1. Praise, O praise our Heav'nly King, Grate - ful al - le - lu - ias sing;  
 2. Praise Him, that the sun by day Pours on all his gold - en ray;  
 3. Praise Him, that the moon by night Gives the world her sil - ver light;  
 4. Praise Him, that the stars ap - pear Glitt'ring in the mighty sphere;  
 5. Praise Him, that the barns con - tain Pre - cious stores of gathered grain;

Praise, O Praise.—Concluded.



For His mer-cies aye en - dure, Ev - er faith - ful, ev - er sure.

279. Skating Song.

A. R. Gaul.

*Allegretto.*

*mp*



1. Say the word, and let's a - way, O'er the ice with rap-ture speed-ing!
2. Say the word, and let's a way, Quit-ting thought of care and sor - row;
3. Say the word, and let's a - way, O'er the tran-sient ice we treas - ure;



Time is pre - cious now - a - day, Time is pre - cious now - a - day,  
Joy shall reign as king to - day, Joy shall reign as king to - day,  
"Twill not long a - mong us stay, "Twill not long a - mong us stay,



Time is pre-cious now - a - day! Frost is oft - en-times mis-lead-ing.  
Joy shall reign as king to - day, E'en tho' pain should rule to - mor - row.  
"Twill not long a - mong us stay, So we'll take our spell of pleas-ure.



Say the word, say the word! Off we go like flight of bird!



O'er the pol - ished ice we fly, Swift as me - teors in the sky!

# 280. When the Christmas Bells are Ringing.

Fr. Abt, arr.

*Andantino.* Bass optional.

*p*

Ding, dong, ding, dong, ding, ding, dong, Ding, dong, ding, dong, ding, ding, dong, ding, dong,

Ding, dong, ding, dong.

Ding, ding, ding, dong, ding, ding, ding, dong, ding, ding, ding, dong, ding, dong.

Ding, dong, ding, ding, dong.

When the Christ-mas bells are ring - ing, Canst thou naught from them be glean - ing?

*p cres.* *rit.*

Hear, thou, then, the an - gels sing - ing, Learn of them to read their mean - ing.

mean - - -

# When the Christmas Bells are Ringing.—Concluded.

*f Poco piu lento.*

1. Peace from God thou dost in-her- it, See thou lose it nev - er; Lo, by His e -  
 2. Love with God will nev - er with - er, Nay, is nev - er sleep-ing; Plant the tree of

- ing.

ter - nal mer - it Be at peace for - ev - er. Ban - ish en - vy,  
 love to - geth - er, Thus the feast be keep - ing. Wide - ly spread - ing

ban - ish wrong, Threats and wars be end - ed; Sing with hope the an - gels' song,  
 may it grow, Bless'd by heav'n and light-ed; So the world like heav'n will show,

Peace o - ver earth be ex - tend - ed. Glo - ry to God in the high - est.  
 Men of good-will all u - ni - ted. Glo - ry to God in the high - est.

# 281. Carol for New Year's Day.

Old Manuscript.

A. H. Brown.

*Moderato. mf*



1. The old year now a - way is fled, The new year it is  
2. And now with new - year's gifts each friend Un - to each oth - er



en - ter - ed; Then let us now our faults down tread, And  
they do send; God grant we may our lives a - mend, And



joy - ful - ly all ap - pear. Let's mer - ry be this ho - li - day, And  
that the truth may ap - pear. Good for - tune to my mas - ter send, And



let us run with sport and play, Leave sor - row, let's cast  
to my dame which is our friend, God bless us all, and



**CHORUS. *f***

care a - way, God send us a Hap - py New Year. Let's mer - ry be this  
so I end, God send us a Hap - py New Year. Let's mer - ry be this



ho - li - day, And let us run with sport and play, Leave



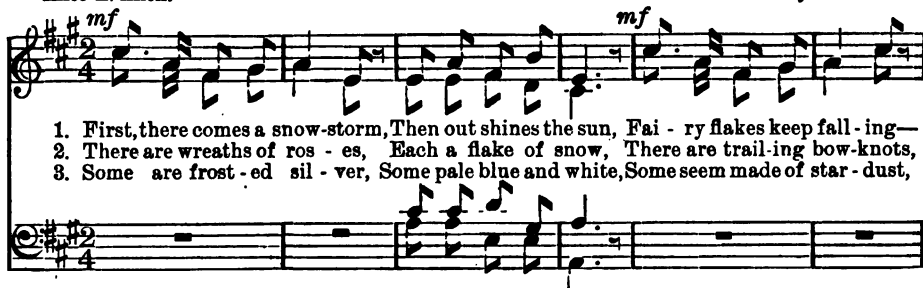
sor - row, let's cast care a - way, God send you a Hap - py New Year.

# 282. Snowflake Valentines.

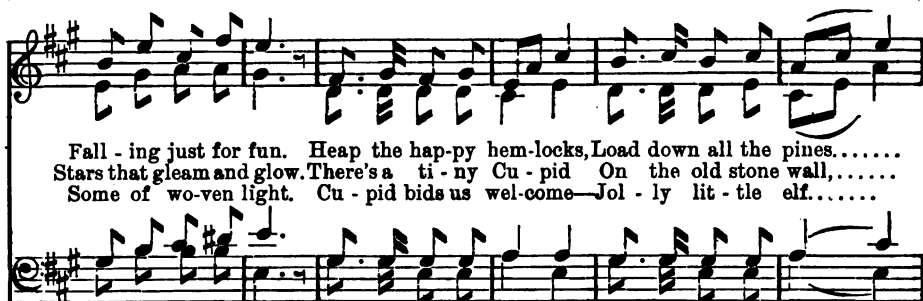
Alice E. Allen.

Mary McNeill.

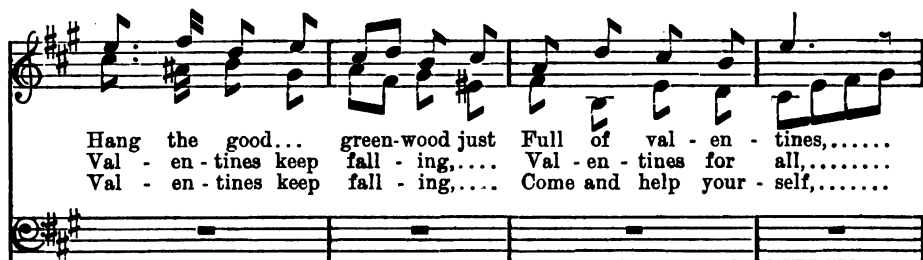
*mf*



1. First, there comes a snow-storm, Then out shines the sun, Fai - ry flakes keep fall - ing—  
 2. There are wreaths of ros - es, Each a flake of snow, There are trail - ing bow-knots,  
 3. Some are frost - ed sil - ver, Some pale blue and white, Some seem made of star - dust,



Fall - ing just for fun. Heap the hap - py hem-locks, Load down all the pines.....  
 Stars that gleam and glow. There's a ti - ny Cu - pid On the old stone wall,.....  
 Some of wo - ven light. Cu - pid bids us wel - come—Jol - ly lit - tle elf.....



Hang the good... green-wood just Full of val - en - tines,.....  
 Val - en - tines keep fall - ing,.... Val - en - tines for all,.....  
 Val - en - tines keep fall - ing,.... Come and help your - self,.....



Hang the good... green-wood just Full of val - en - tines.  
 Val - en - tines keep fall - ing,.... Val - en - tines for all.  
 Val - en - tines keep fall - ing,.... Come and help your - self.

# 283. Song of March.

W. Marchand, Jr.

*Gaily.*



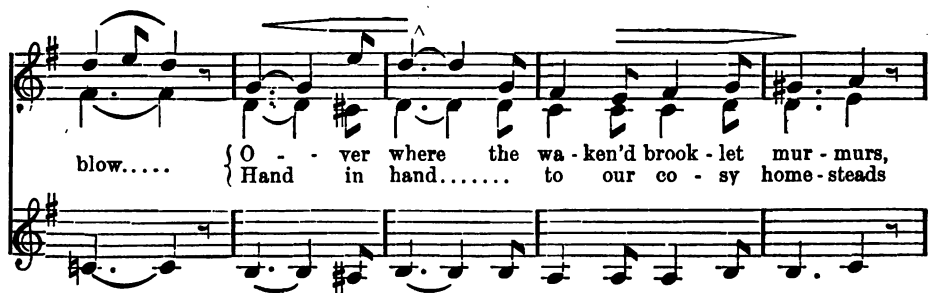
1. Hand in hand..... to the spread-ing mead-ows, Hand in  
2. Close a - long..... by the ha - zel thick - et, P'rhaps a



hand let us blithe-ly go;... } No..... de - lay - ing,  
thrush may a song be - stow; }



nev - - er stay - ing, No, no, no!..... for the chill winds



blow..... { O - - ver where the wa - ken'd brook - let mur - murs,  
Hand in hand..... to our co - sy home - steads

Song of March.—Concluded.

<sup>*mf*</sup>  
 P'rhaps a flow'r... of spring will show..... } No.... de - lay - ing,  
 Now,... once more,... let us blithe - ly go..... }  
*molto rit. e dim.*  
*f*  
 nev - er stay - ing, No, no, no! for the chill winds blow.

284. The King of Love.

H. W. Baker.

J. B. Dykes, arr.

Bass Optional.

1. The King of Love my Shep-herd is Whose good-ness fail-eth nev - er;  
 2. Per-verse and fool-ish oft I stray'd, But yet in love He brought me;  
 3. And so thro' all the length of days, Thy good-ness fail-eth nev - er;  
 I noth - ing lack if I am His And He is mine for - ev - er.  
 And on His shoul-der gent - ly laid And home re - joic - ing brought me.  
 Good Shepherd, may I sing Thy praise With - in Thy house for - ev - er.



*p Allegretto scherzando.*

1. Hark! hark! hark! O hark! the song - sters  
 2. See! see! see! O see! the song - sters  
 3. Hark! hark! hark! O hark! the song - sters

1. Hark! hark! hark! O hark! songsters sweet  
 2. See! see! see! O see! songsters sweet  
 3. Hark! hark! hark! O hark! songsters sweet

mer - ri - ly are sing - ing, mer - ri - ly are sing - ing.  
 thro' the rain-drops fly - ing, thro' the rain-drops fly - ing.  
 mer - ri - ly are call - ing, mer - ri - ly are call - ing,

mer - ri - ly are sing - ing, mer - ri - ly are sing - ing. Mid,  
 thro' the rain - drops fly - ing, thro' the rain - drops fly - ing. None,  
 mer - ri - ly are call - ing, mer - ri - ly are call - ing. Each,

'Mid the show'rs, 'mid the show'rs, 'mid the show'rs blithe notes re-peat,  
 None on wing, none on wing, none on wing as they so fleet,  
 Each to each, each to each, each to each to home re-treat,

..... 'mid the show'rs, 'mid the show'rs, notes re-peat, notes re-peat,  
 ..... none on wing, none on wing, none on wing, none so fleet,  
 ..... each to each, each to each, each to each, home re-treat,

Sil - v'ry ech - oes bring - ing, bring - ing. }  
 But - ter - flies out - vie - ing, out - vie - ing. } Tra, la,..  
 A - pril show'rs are fall - ing, are fall - ing. }

Sil - v'ry ech - oes, ... bring - ing, bring - ing.  
 But - ter - flies out - vie - ing, out - vie - ing.  
 A - pril show'rs are, ... fall - ing, fall - ing.

April.—Concluded.

*cres.*

..... la, la,.... la, la, la, la, la,.... la, la.

*p piu mosso.* *cres.*

Tra, la, la, tra, la, la, tra, la, la, tra, la, la,

*f* *p*

Blithe and gay those songsters are, blithe and gay those songsters are. La...

*f*

Blithe those song - sters, blithe and gay those song-sters are.

*cres.*

..... la, la,.... la, la, la, la, la,.... la, la.

*p* *cres.*

la, la, la, Tra, la, la, tra, la, la, tra, la, la.

*f* *mf* *rall.*

Mu - sic rare from ev - 'ry tree, In ten - der chords is ring - ing.  
Flut - t'ring on from tree to tree, Where mos - sy nests are ly - ing.  
Hap - py as the live-long day, No cares their hearts ap - pall - ing.

*f* *mf* *rall.*

F. Knech.

A. R. Gaul, arr.

Hail to the beau - ti - ful morning of May!

The first system of the musical score is written for voice and piano. The voice part is in the treble clef with a key signature of one flat (Bb) and a 9/8 time signature. The lyrics are "Hail! hail! all hail!..... Come, let us wel - come the". The piano accompaniment is in the bass clef, also in Bb and 9/8 time, with a forte (f) dynamic marking at the beginning.

The second system continues the musical score. The voice part has the lyrics "Hail, hail to the sun - beams that bright, sun - ny hours, Hail to the sun - beams". The piano accompaniment continues with chords and single notes.

The third system of the musical score. The voice part has the lyrics "come with to - day, To wa - ken in glo - ry the val - ley of that to - day Wa - ken, wa - - ken the val - ley of". The piano accompaniment continues. A "rall." (rallentando) marking is placed above the piano part for the final measure of this system.

The fourth system of the musical score. The voice part has the lyrics "flowers. Come, hang the gar - lands a -". The piano accompaniment continues. Above the piano part, it says "1st & 2d Sop." with a long horizontal line indicating a sustained note. Below the piano part, it says "Alto." with a long horizontal line. The tempo marking "a tempo." is written above the first measure of the piano part.

May.—Continued.

long the beech boughs, O - ver the fount - ain be -

*meno mosso.*

side the vine hill, Tho' nev - er - more will the fair - ies ca - fair -

*pp*

*rall.*

rouse,..... And Mer-lin the wiz - ard is si - lent and still.....

ies carouse, si - lent and still.

*a tempo.*

Tho' the ma - gi - cian may come not a - gain. Tho' all the fair - ies have

Tho' the ma - gi - cian may come..... not a - Hail!..... hail! all hail! Tho' all the fair - ies have

May.—Concluded.

long pass'd away, Why, why should we sigh.. for enchantment in vain, The  
gain,..... Why sigh for en - chant - ment while  
long pass'd away,

The musical score for the first system is written for a piano. It features a treble and bass staff in B-flat major (two flats). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. The system ends with a double bar line.

*rall.* *a tempo.*

while in our hearts we are happy to - day! With song and  
we are hap - py to - day! With song and dance,

The musical score for the second system continues the piece. It includes a tempo change from *rall.* to *a tempo.* The lyrics continue below the treble staff. The system ends with a double bar line.

dance come let us, let us wel - come the May. With song and

The musical score for the third system continues the piece. The lyrics continue below the treble staff. The system ends with a double bar line.

*ff* *rall.*

dance, with song and dance, come let.... us wel - come.. the May!..

The musical score for the fourth system continues the piece. It includes a dynamic change to *ff* and a tempo change to *rall.* The lyrics continue below the treble staff. The system ends with a double bar line.

# 287. Summer Time.

C. J. Rowe.

C. Finsuti, arr.

*Allegretto con brio.*

Summer now hath come a-mong us, With its bright and ge-nial smile,  
Sum - - mer now hath come a - - mong us,

Bass and A.-T. Optional.

Laughing, pleasant, ge-nial sum-mer, That will all our care be-guile.  
With its bright and ge - - nial smile,

Gold-en sunlight tints the eth - er, Balm-y breezes scent the air,...  
Laugh - - ing, pleas - ant, ge - - nial sum - mer,

*rit.*  
Hap - py chil-dren deck the mead-ows, Joy-ous mirth is ev - 'ry - where.  
That will all our care be - guile.

*Go to Coda last time.*

# Summer Time.—Continued.

*Un poco meno mosso.*

Sum - mer when the tran - quil o - cean Woos the shore with pleas'd am -

This system of musical notation is for the first system of the piece. It features a treble and bass staff in G major (one sharp). The melody in the treble staff begins with a half rest, followed by a series of eighth and quarter notes. The bass staff provides a simple accompaniment with half and quarter notes. The lyrics are written below the treble staff.

la, la, la, la, la, la,  
brace, That bright time when smil - ing na - ture Bears its

This system continues the melody and accompaniment. The treble staff includes some rests marked with 'x'. The bass staff continues with a steady accompaniment. The lyrics are split across two lines.

im - press on its face, la, la, la, la, When all hearts to its glad

This system continues the musical progression. The treble staff has some rests marked with 'x'. The bass staff continues with a steady accompaniment. The lyrics are split across two lines.

mu - sic, Like sweet bells, glad ca - dence chime... Hail this joy - ous  
Like sweet bells, glad ca - dence chime.

This system concludes the piece. The treble staff features a final flourish marked with a 'f' and some rests marked with 'x'. The bass staff continues with a steady accompaniment. The lyrics are split across two lines.

# Summer Time.—Concluded.

*dim.* *f* *Piu mosso.* *f*

time of beau - ty, Hail the bright, glad sum - mer time! Hail!

Hail!

Hail! glad sum - mer time! Hail! Hail!

Hail! glad sum - mer time! Hail! Hail! Hail!

*dim.* *rall.* *D. C.*

glad sum - mer time!..... Ah!.....

glad sum - mer time.

\* Coda. *rit.*

Hail! Hail! glad summer time! Hail! Hail! glad summer time.

Hail! Hail! glad summer time! Hail! Hail! glad summer time.



# 288. Memory Day.

Alice E. Allen.

Bernard Winquist.

*mp* *p*

1. From out her prim - rose - tint - ed hours, Dear Mem - 'ry Day, From  
 2. She asks her warm - est winds to blow, Dear Mem - 'ry Day, Her  
 3. From sun - em - broid - er'd leaf - y lanes, Dear Mem - 'ry Day, For  
 4. With her we come and lay them low, Dear Mem - 'ry Day, Our

*mp* *p*

out her wealth of sun and show'rs, Dear Mem - 'ry Day, From  
 skies their soft - est blue to show, Dear Mem - 'ry Day, Her  
 you she brings her best bird - strains, Dear Mem - 'ry Day, For  
 grate - ful love, our tears that flow, Dear Mem - 'ry Day, Our

*p* *p*

out her wealth of sun and show'rs, May brings for you her  
 skies their soft - est blue to show, And all be - cause she  
 you she brings her best bird - strains, With ten - der lin - g'ring  
 grate - ful love, our tears that flow Up - on the graves where

*lento.* *pp*

sweet - est flow'rs, Dear Mem - 'ry, Dear Mem - 'ry Day.  
 loves you so, Dear Mem - 'ry Day,  
 sweet re - frains, Dear Mem - 'ry Day,  
 vio - lets grow,

# 289. The Star-Spangled Banner.

Francis Scott Key.

Arnold.

*Con spirito.*



1. Oh... say can you see, by the dawn's ear-ly light, What so proud-ly we  
2. On the shore, dim-ly seen thro' the mists of the deep, Where the foe's haughty  
3. And.. where is that band who so vaunt-ing-ly swore That the hav - oc of  
4. Oh... thus be it ev - er when.. freemen shall stand Be - tween their lov'd



hailed at the twi-light's last gleaming, Whose broad stripes and bright stars thro' the  
host in dread si - lence re - pos - es, What is that which the breeze o'er the  
war and the bat-tle's con - fu - sion A.... home and a country should  
homes and wild war's des - o - la - tion; Blest with vic - t'ry and peace, may the



per - il - ous fight O'er the ramparts we watch'd were so gal - lant - ly stream-ing?  
tow - er - ing steep, As it fit - ful - ly blows, half conceals, half dis - clos - es?  
leave us no more? Their blood has wash'd out their foul footsteps' pol - lu - tion!  
heav'n res-cued land Praise the Pow'r that hath made and preserved us a na - tion!



And the rock - ets' red glare, (the) bombs bursting in air, Gave proof thro' the  
Now it catch - es the gleam of the morning's first beam, In full glo - ry re -  
No ... ref - use could save the.. hire - ling and slave From the ter - ror of  
Then.. con - quer we must, when our cause it is just, And this be our



night that our flag was still there. Oh, say, does that star-span-gled  
flect - ed, now shines on the stream. 'Tis the star-span-gled ban-ner: oh,  
flight or the gloom of the grave. And the star-span-gled ban-ner in  
mot-to: "In God is our trust!" And the star-span-gled ban-ner in



ban - ner yet wave O'er the land of the free, and the home of the brave!  
long may it wave O'er the land of the free, and the home of the brave!  
tri - umph shall wave O'er the land of the free, and the home of the brave!  
tri - umph doth wave O'er the land of the free, and the home of the brave!

# 290. America.

S. F. Smith.



1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,  
3. Let mu - sic swell the breeze, And ring from all the trees,



Of thee I sing; Land where my fa - thers died! Land of the  
Sweet free - dom's song; Let mor - tal tongues a - wake; Let all that



pil-grims' pride! From ev - 'ry moun - tain side Let free - dom ring!  
breathe par-take; Let rocks their si - lence break,—The sound pro-long.



2. My na - tive coun - try, thee—Land of the no - ble free—  
4. Our fa - thers' God! to Thee, Au - thor of lib - er - ty,



Thy name I love; I love thy rocks and rills, Thy woods and  
To Thee we sing; Long may our land be bright With free-dom's



tem - pled hills, My heart with rap - ture thrills, Like that a - bove.  
ho - ly light, Pro - tect us by Thy might, Great God, our King!

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